

Tax Bill as Interpreted in Washington

DRAMATIC HORROR OF MOTION PICTURES AND THE STAGE

NOVEMBER 10, 1917

PRICE TEN CENTS



LOUISE HUFF
A Paramount Star

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Photoplays Offer Valuable Aid to Red Cross



Jesse L. Lasky presents
Jack Pickford
 and **Louise Huff**

in
"The Ghost House"
A Paramount Picture

By Beulah Marie Dix

Directed by William C. De Mille

"YOUTH will be served," so the old saying goes. That's probably the reason why Jack Pickford has become one of the greatest stellar attractions—that and an overplus of real histrionic ability.

"Spirituelle" is what the Frenchman calls the charm of appeal and mannerism that pervades the work of Louise Huff.

The newspapers and trade papers were quick to notice the youth and "spirituelle" of this real stellar combination, especially in "The Ghost House," and were equally quick to comment upon it.

THE PUBLIC'S BAROMETER

—What the Newspapers Say:

Above all, Jack Pickford is an actor of quality. . . . One can almost hear him pleading with his fellow students to "quit it, fellers. No initiation today; I've got some important business in Riverdale," alluding to an appointment he made with a pretty girl he encountered previously in the "ghost house." . . . "The Ghost House" is an amusing drama recited frankly and in a straightaway fashion.

—*News (Chicago).*
 Reviewed by W. K. Hollander.

THE EXHIBITORS' ANGLE

—What the Trade Papers Say:

It would be hard to find a more pleasing story than Paramount's latest release, "The Ghost House." The story is novel in the extreme, intermingled here and there with plenty of human interest and carrying through it a vein of comedy that makes the story in its entirety an entertainment worth while. The film has been ably produced in a way that will practically cause an audience to live and breathe in the very plot itself. . . . It is a story that will please all and at the same time it carries plenty of thrills, pathos and realism.

—*Exhibitor's Trade Review.*

Judging from the packed houses and glowing newspaper and trade paper reviews "The Ghost House" has felt the youth and "spirituelle" of this stellar combination's portrayal—certain it is that exhibitors are feeling it through their box-offices.





DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

VOLUME LXXVII

NEW YORK, SATURDAY, NOVEMBER 10, 1917

No. 2029

ATTRIBUTE LIGHT PATRONAGE AT THEATERS TO ELECTION EXCITEMENT

Managers Optimistic as to Effect of War Tax Upon Theatrical Business—Severe Depression Felt at Agencies—Ticket Scales Lowered at Several Playhouses—Critics' Levy to Be Paid—\$100,000 Weekly Revenue

Theater-goers have experienced their first week of the new tax law, which provides that they shall pay a 10 per cent. levy upon the price of admissions to places of amusement, and reports gathered along Broadway indicate that the majority of them are little concerned over the new assessments. Business at the theaters fell off considerably during the past week, but the managers attributed this depression to the extraordinary interest in the election campaigns rather than to any effect of the tax. The hotel ticket agencies announced that in some cases business had dropped almost 50 per cent. and they were more ready than the managers to lay the cause of this falling off to the new bill. Inclusive of war tax, tickets sold at box offices for \$2 and \$2.50, respectively, were held at \$2.75 and \$3.25 at the agencies, and many prospective theater-goers, upon ascertaining these prices, refused to purchase.

Agencies May Have to Close

One prominent theatrical manager informed a MIRROR representative that the tax upon amusement admissions may have the effect of driving the ticket agencies out of business, regardless of the fact that their business has been exempted from taxation.

"The ticket agencies will have to pay the tax on the seats they purchase the same as any one else," he said. "And they in turn will make the public pay the tax. This assessment added on to the regular price of the ticket at the box office and the advance which the agency charges will bring the price of the ticket to such a mark as to prove prohibitive to the majority of theater-goers."

"For some attractions in town the ticket agencies pay \$2.75 for a seat in the front rows of the orchestra. With the tax this amounts to \$3.03. To make any money they must charge at least \$3.53 (inclusive of the tax), for this same ticket—a sum which theater-goers will not pay for a theatrical attraction unless it is something very much out of the ordinary."

Will Buy Seats Cautiously

The manager said that the refusal on the part of the theater-goers to pay the exorbitant prices charged at the ticket agencies will have a tendency to make the agency very cautious in the purchase of seats.

"If they continue in their former recklessness in the purchase of large blocks of coupons they may be forced out of business. It is my opinion, therefore, that they will abandon their former policy of making these large block purchases."

The theatrical managers are by no means certain that there will not be a great decrease in theatre patronage, and while they feel optimistic as to the effect of the tax on business they are laying plans to insure the wide popularity of the playhouses that has existed during the past two seasons. Accordingly, many of the Broadway theaters which had raised the prices of their orchestra seats over the former \$2 standard will revert entirely or in part to that scale because of the tax. It is realized in theatrical circles that certain concessions must be made to keep the public from deserting the first-class playhouses.

Managers Lower Ticket Scale

The Shuberts have instituted a new scale of prices in their New York theaters, lowering the maximum rates rather than impose any further hardships on the public through the advent of the war tax. The highest price hereafter will be \$2 on all regular week days except Saturday night and holiday nights, when the price of \$2.50 will prevail—the regular maximum up to now. The new scale will take effect as follows:

Maxine Elliott's Theater, for "The Eyes of Youth"; Thirty-ninth Street Theater, William Faversham; Casino Theater, Alice Neilsen in "Kitty Darlin'"; Astor Theater, "The Very Idea"; Bijou Theater, "The Torch"; Booth Theater, Guy Bates Post in "The Masquerader," and at the Broadhurst Theater for Misalliance" and also for Joe Weber's new opera, "Her Regiment," which opens there next Monday.

A. H. Woods has decided to lower the scale from \$2.50 to \$2 at the Eltinge Theater, where "Business Before Pleasure" is playing. By this arrangement each ticket, plus the tax, will be \$2.20 instead of \$2.75, if purchased at the box office. The Winter Garden has abandoned the \$3 scale of prices which went into effect at the opening of "Doing Our Bit." It had been planned to have the \$3 price include the tax, but the old rate of \$2.50 has been restored instead. With the tax, therefore, the price is now \$2.75.

Klaw and Erlanger have announced that they will pay the impost on the \$2.50 seats at the New Amsterdam Theater, but that for tickets at a lower rate the patrons will have to provide the tax. At the Century Theater, on the other hand, the 50 cent seats will have the tax made up by the management, Messrs. Dillingham and Ziegfeld, but all seats costing above that will require a tax from the spectator.

At the Rialto and the Strand the scale

of prices was advanced to cover the tax, and at the smaller picture houses the impost was collected on all except the 5 cent tickets. Patrons in 10 cent houses will charge 11 cents, in 15 cent theaters 17 cents, in 20 cent places 22 and in 25 cent houses 28 cents.

Will Pay \$100,000 in Taxes a Week

Theatrical men predict that the money received by the government each week from the playhouses in this city will total \$100,000. Three concerts which were given in New York on the day that the tax went into effect realized close to \$1,000 in assessments for the government. It is said that the war tax will amount to \$5,000 at the Metropolitan this week, and more than \$2,000 at both Aeolian and Carnegie Halls, where orchestra and individual artists' concerts are being given. There are at present forty-five legitimate theaters in this city. From four of these, the Manhattan Opera House, the Century, the Hippodrome and Winter Garden, the government will collect about \$20,000 weekly. The other forty-one houses, at an average business of \$8,000 weekly, would bring into the tax coffers \$32,800. The remaining \$48,000 to be collected will come from the motion picture, vaudeville, burlesque and combination houses.

It is figured that the country at large spends at least \$10,000,000 a week in theatrical amusement, \$1,000,000 of which the government will take. A total of almost \$1,000,000 is spent in New York a week in the theaters, it is estimated. Figuring on admissions alone, and not counting the tax to be received from positive and negative film, the 10 per cent. assessment will total to \$100,000.

The concert field is also worried regarding the tax, as the great number of concerts in New York are usually given to "paper" audiences and the pass tax would prove a considerable item. The majority of singers and musicians in the concert field appear in New York at a loss simply for the prestige gained from the criticisms of a New York appearance.

Managers to Pay Critics' Tax

The question as to the method of handling the tax in the cases of dramatic critics is giving serious concern to the theatrical managers. Most managers were considering returning the tax to critics, but felt this would be impossible under a ruling obtained from Treasury Department officials. The Shuberts plan to pay the tax for critics for all of their attractions, and it is very likely that their policy will be followed by

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CABARETS MAY CLOSE AS RESULT OF WAR TAX

Impost of 10 Per Cent in Gross Receipts Considered Death Blow

Cafes and restaurants in which cabaret performances are given will have to eliminate speedily their entertainment features or go out of business is the prediction along Broadway. The government decision to levy a tax of 10 per cent. of the gross receipts of cabarets where paid entertainers are employed is considered as a death blow to the entertainments which are featured in the restaurants along the Great White Way. While no official action has as yet been taken by the New York Restaurateurs Association regarding the heavy impost which its members will have to pay, it is certain that the matter will come up for consideration at the next meeting. John F. Cavanagh is president of the organization.

More than 500 performers, it is estimated, will be thrown out of employment if the cabarets are abolished. Many of these performers are prominent on the stage and in other amusement fields and are paid high salaries.

Restaurant and hotel men feel that they are bearing proportionately a bigger share of the war tax burden than any other industry. They point to the fact that two laws went into effect on Oct. 1 which hits them severely. One was a Federal impost of \$2.10 on every gallon of spirituous liquors and the other was the state supertax of 5 cents on every \$1 spent in drinks over the bar or in the restaurant. In addition, they will be compelled to pay corporation and personal income taxes next year.

The method of computing the 10 per cent. tax on cabarets has been a great problem to both the Internal Revenue Office and the proprietors of restaurant and hotel entertainments in New York. The chief difficulty consisted in deciding whether the tax should be based upon the customers' check for refreshment and services or upon the cover charges that are made. It was finally decided that the measure provides that one cent in every ten of the amount of food and refreshments on the cabaret patron's bill shall go to the government. Whereas the theater can make their patrons pay the added tax, the cabaret proprietors must foot the bill themselves.

The theaters, it is believed, will profit largely by the abolishment of cabarets. The managers have long contended that every cabaret patron was a potential theater-goer who would patronize the playhouse liberally were the cabarets out of existence. A campaign was even conducted by the managers to make the cabarets announce a scale of prices comparable to that which existed in the theaters and to bring into being a heavy license against the restaurant shows. The cabarets have always been considered as serious competitors of the theaters.

THEATERS MUST PAY ROYALTY ON MUSIC

Supreme Court Decides Composers' Society Can Collect Money from Every House Where Members' Music Is Played

Theater managers and orchestra conductors are much disturbed over the decision of the United States Supreme Court by which the American Society of Composers, Authors and Publishers is allowed to collect royalties from every amusement house wherein an orchestra plays any of its members' compositions. Victor Herbert is vice-president of the society and has been largely instrumental in having the law on royalty collection passed. The decision means that his music as well as that of other composers who belong to the organization and of those publishers who are also members cannot be played unless a royalty is paid.

The question of royalties has long been under consideration in the case of motion picture houses where the musical programs are made up almost wholly from the selections of those composers who belong to the American Society.

Now it has been extended to all classes of theaters.

The orchestra leaders are the most deeply concerned at the thought of losing the privilege, for they own expensive libraries of music, and the law means that they cannot play the music in public unless their managers pay the royalty. The royalty is 10 cents a sheet for a year, and the penalty for infraction of the law is \$1,000.

While it is understood that the intent of the law is to collect money from the picture houses, cabarets and hotels, it is believed that the regular theaters and vaudeville houses will be considerably affected by the enforcement of the law. Some orchestra conductors contend that it is to the interest of the composers to have their works played in the theaters and hotels, as well as in the picture houses, as interest is created in the music, which helps the sale.

TO PAY ITS OWN TAX

Pittsburgh Theater Decides War Levy Will Not Fall on Patrons

PITTSBURGH (Special).—Patrons of the Pitt Theater will not have to pay the war tax when buying tickets. According to an announcement made by William Moore Patch, managing-director of the playhouse, the directors have decided to bear the 10 per cent assessment upon all tickets.

The directors of the Pitt Theater, according to Mr. Patch's statement, feel that the public is already bearing more than its burden, and although the assumption of this new assessment will involve several thousands of dollars a week, being 10 per cent. of the gross receipts, they feel that they are but doing their "bit" when they relieve their patrons of this added hardship.

"The directors of the Pitt Theater," said Mr. Patch, "believe that the theater at this time of stress owes a definite duty to the public in supplying that form of amusement which will divert the public's minds from the more serious matters of the hour, and thereby make everyone more fit to grapple with those matters."

"This being so, it seems to us that we have no right to make this diversion more difficult to obtain."

JOBS FOR SOLDIERS' WIVES

The Hippodrome management announces it has twelve positions open for wives of enlisted men. Any young woman whose husband is in uniform may apply by mail to Arthur Flohr, auditor, care of the Hippodrome. The work will consist of handling the rebates to children under the new war tax, which is now in effect.

Every child pays a tax of one cent, but in order to prevent adults entering on tickets for which only a child's tax has been paid the management will collect a tax equal to what an adult would pay and then refund the difference between that and one cent after the child enters the theater. As the Hippodrome attracts hundreds of children a day, this plan will mean much extra work.

BONSTELLE PRODUCTION

"Good Morning, Rosamond," a comedy by Constance Lindsay Skinner, recently produced in stock by Jessie Bonstelle in Detroit and Buffalo, will shortly be seen on Broadway, under the direction of Miss Bonstelle and the Shuberts. In the cast will be Lowell Sherman, Annie Hughes, Lily Cahill, Mrs. E. A. Eberle, Pauline Whitson, Marion Morgan and Robert Forsythe.

URGES PLAY PATRONAGE

Drama League Regards Influence of Theater as of National Value

BOSTON (Special).—The Drama League of Boston has issued a bulletin to its members urging them to continue to patronize the theater. The bulletin states that clean, healthy amusement is as necessary in wartime as in times of peace, and that the potential influence of the theater is already beginning to be recognized as being of national value and importance.

In part the bulletin reads as follows:

"Of all our established institutions the theater is best organized and equipped to supply the need of amusement, and the men and women of the theater are always among those most generous and self-sacrificing in their response to any such emergency as this."

"As an amusement enterprise, too, must the theater be prepared to bear even more than its full proportion in supporting the war through taxation."

"On these accounts—and on many others—it is certainly 'up to' that part of our community that has always turned to the theater to find their pleasure and recreation to see to it that they continue their support of that institution in the future as in the past; to make any such needed sacrifice elsewhere as will enable them not in any way to diminish their custom of theater-going, either in the price and location of the tickets purchased or in the frequency of their attendance."

TO APPEAR IN COHAN REVUE

There will be a Cohan Revue this season. Definite engagements are now being made for the cast which will appear in the production. Among those who will have leading roles are Nora Bayes and Corse Payton.

ELECTION STRIFE AFFECTS BUSINESS

(Continued from page 3)

other managers. In some cases this expense will be shared equally by the producer and the theater. At the Park Theater, where "The Land of Joy" opened on the day that the revenue bill became operative, the tax on the seats occupied by the critics was paid by the management.

The Metropolitan Opera House has announced it will not require the music critics to pay the war tax on their tickets. This tax would amount to \$1.20 for a pair of orchestra chairs, and is regarded as more than a critic can afford to pay for his frequent attendance at the opera. Tickets for two weeks in advance will be sent to each newspaper with a bill for the government tax. The critic in the past received his seats direct from the opera house, but now he will receive them from his own office.

Another point decided at the Metropolitan is regarding the free admission list of the doorkeeper. The list will be made out as heretofore, including the names of newspaper men and musicians granted the courtesy of the house, but each one will have to pay 15 cents, or 10 per cent of the standing room price on entering the opera house.

In order to have a uniform rule governing the cases of critics it is altogether likely that a committee representing the newspapers of the city will go to Washington shortly to make an appeal to President Wilson to issue an executive order exempting music and dramatic critics from paying the war tax upon admissions to theaters, inasmuch as their work is largely of an educational character and as their salaries are not large enough to permit them to pay a 10 per cent. tax on their admissions.



White, N. Y.

A HEART-TO-HEART TALK.
Grace George, in "Eve's Daughter," decides to heed the suggestion of Rockliffe Fellowes to return to London.

THEATERS DROP 75-CENT TICKETS

Managers Do Not Want Inconvenience of Handling Pennies in Collecting Tax

As a result of the war tax upon amusement admissions the 75-cent theater tickets have been dropped at the majority of the legitimate playhouses in New York. Under the law a 75-cent seat would carry a tax of 8 cents and would entail in its sale the handling of pennies. It is to avoid what is termed the inconvenience of dealing in pennies that the managers have decided to eliminate the 75-cent tickets. There is also a shortage in pennies which was responsible in part for the decision. Hereafter \$1 will be charged for those front row seats in the second balconies which formerly sold at 75 cents.

The management of the Forty-fourth Street Theater where "Hitchy-Koo" is the attraction, was the first to adopt the new plan of discarding the 75-cent seats. The Globe, where Fred Stone is playing in "Jack o' Lantern," followed the example of the Forty-fourth Street Theater. Other houses which have fallen in line are the Longacre, where "Leave It to Jane" is the attraction, and the Eltinge where "Business Before Pleasure" is being presented. Several other attractions will charge 50 cents for second balcony seats.

DOROTHY DONNELLY TO PRODUCE

"Six Months' Leave," a comedy by Ancella Anslee, will soon be produced here by Dorothy Donnelly. In the cast will be Jane Marbury, W. T. Clark, Stanley C. Ridges, David Quixano, Mrs. Jacques Martin, Florence Martin and Marion Warring Manley.

AL. JOLSON AS SINBAD

ALTOONA, PA. (Special).—Al. Jolson, who appeared here last week in "Robinson Crusoe, Jr.," announces he will open in a new musical production in New York next January, entitled "Sinbad, the Sailor." ELLIS MARCH.



TIGER ROSE DEFIES THE PASTOR

In Willard Mack's Melodrama of the Northwest at the Lyceum Theater. Edwin Holt, Thomas Findlay, Lenore Ulrich and Fuller Mellich.

White, N. Y.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

Faversham in Sentimental Comedy; John Mason as Lounge Lizard; "Broken Threads" Interesting; "The Love Drive"; Wash. Sq. Players; "The Land of Joy"

"THE OLD COUNTRY"

Comedy in three acts, by Dion Calthrop. Produced by William Faversham, at the Thirty-ninth Street Theater, Oct. 30.

James Lane Fountain.....William Faversham
Mary Lorimer.....Jane Houston
Millicent Alborough.....Cecelia Radcliffe
Annette Alborough.....Katharine Brook
Rev. Stephen Laycock.....Edwin Cushman
Rev. Alfred Knolle.....Edmund Gurney
Robert Hudson.....Charles Wynne
Frederick Blackmore.....Robert Pigott
Rose Brendon.....Maud Milton
Henry Parramer.....Russ Whytal
Gertie Diamond.....Margaret Moser
Willie Tuckett.....Buster Hemley
Johnny Moreton.....Kingdon Brown
Mr. Moon.....P. J. McCord
Mr. Honey.....Herbert Belmont
Bowers.....Charles Hanna

William Faversham has returned to his former stage ambitions—sentimental comedy with a strong dramatic background. "The Old Country," for which he has temporarily discarded Shaw, is an interesting and well staged play, in which the basis is drama of a conventional stamp and the superstructure somewhat ingenious, elaborated and at times charming, sentiment.

As his basic idea the author demonstrates the futility of revenge, even when it is utilized as the inspiration for an attack upon the narrowness of English provincial life. Just as he proves that generosity and humanity must prevail in passing of judgment upon persons whose sins are more of the heart than of the head, so does he show—in rather clever theatric fashion—that revenge and a spirit of hate have no place in a man's philosophy of life.

The sentimental vein in which Mr. Calthrop has written his play is given reflection by Mr. Faversham with splendid effect and with artistic restraint. He artfully combines innate pride and refinement with a certain rugged honesty and uncouthness that make of the hero a vivid and interesting figure.

The play has its locale in an English village, and the scenes, representing a parish school, a library in a manor house and a parlor of an old-fashioned cottage, were wholly in the atmosphere. Mr. Faversham plays the role of a rich Americanized Englishman who returns to his native village to exact revenge upon certain high and respected inhabitants for their cruel treatment of his mother years before. He would apply the same treatment to her former persecutors. He would banish them from the village as they had banished her when he, her illegitimate child, was born.

But his long life in America had created for him a new standard of conventions. He had not realized that the traditions of English caste cannot be transgressed by mere caprice and whim, and when his vindictiveness over his enemies has triumphed he finds that the results of his fight can never prove satisfactory to his mother. His mother had been a servant in the manor house and to become suddenly a grande dame in this house, who would "queen it over 'em all," was manifestly impossible.

He appreciates the futility of his whole scheme, and following a reconciliation—theatrically effective—with the squire who turns out to be his unhappy but indomitably proud father, he decides to take up again his money-making career in America.

The character drawing was excellent, and the situations plausible—due undoubtedly to the skill of George Broadhurst, the consulting surgeon in the case

—and the acting was of a consistently high order. Edmund Gurney and Edwin Cushman contributed good sketches of a vicar and curate. Maud Milton gave an entirely human embodiment to the part of the timid mother. Russ Whytal acted the part of the Squire.

"ON WITH THE DANCE"

Melodrama in Four Acts, by Michael Morton. Produced by A. H. Woods, at the Republic Theater, Oct. 29.

Edward Lawrence.....William Morris
Agnes.....Marcella Eamonde
Nina Lawrence.....Eileen Huban
Hugh Fraser.....Edward Abeles
Lottie Fraser.....Maria Manfredi
Billy Sutherland.....John Mason
Gustave.....Eugene Redding
Fay Eamond.....Julia Dean
Gil Bevans.....James Spottswood
Mrs. Sutherland.....Corinne Barker
Clarence James.....Robert Schable
Maitre D'Hotel.....Claude Cooper
Detective Sergeant Donegan.....Edwin Walter

An attack upon the character of the Lounge Lizard—that ubiquitous figure of two seasons ago—would seem to us to be more suitable to the medium of comedy rather than melodrama. The seriousness of the American—and especially the New York—attitude toward his accomplishments, the importance in which the Lizard held his position in the social scale, were subjects which might have inspired effective satirical writing.

Now comes Michael Morton with a pen dipped in vitriol and no object at which to hurl it. The Lizard has had his brief day, thanks to our astounding gullibility and sense of exaggeration. Therefore, Mr. Morton's efforts seem provokingly futile, though by many of the older class of theatergoers they will be considered amusing by virtue of the fact that John Mason plays the part of the Lizard.

Mr. Mason is faithful to the character he represents. His first entrance was made in a more or less dancing manner, and he acted with sufficiently sinister impulse and cynical frankness to be easily recognizable by any of the old-fashioned Lizards along Broadway. It was his task, as a successful speculator, to lure by promise of social prominence and financial ease a light-headed wife whose sense of proportion had been entirely lost through her love of the tango parlors. What cares he for husband's importunities and sense of marital responsibilities? Isn't husband bothersome and moss-covered? And wouldn't any vivacious and pretty woman want to escape from any hearth-and-slipper domesticity that the latter held out? Most assuredly.

So all parties, including the pursuing husband, take up the night-shift at Leone's dancing club. And it is there that a bedizened female, who had been active in the Lizard's past, attempts to bring the wife to her senses through a description of the menaces confronting her. But she is not convincing and it requires a bullet from the hands of the husband to settle the whole affair. The Lizard is killed, circumstantial evidence of suicide is brought out in the police investigation, and the wife settles down to a calmer existence.

Eileen Huban was sympathetic in the part of the wife. William Morris was the bothersome husband. Edward Abeles gave a spirited sketch of a financial opportunist. Julia Dean was utterly unconvincing as the victim of the dance mania, perhaps, because her speeches were too theatrical in nature.

"BROKEN THREADS"

Play in Prologue and Three Acts, by Ernest Wilkes. Produced by Lode-wick Vroom, Under the Direction of Holbrook Blinn, at the Fulton Theater, Oct. 30.

Murphy.....John J. Ward
Bill.....Daniel E. Hanlon
George.....Burr Caruth
John Brenton.....William H. Frisbie
Harry Wynn.....Cyril Keightley
Dorothy Darrell.....Phoebe Hunt
Dick Brenton.....William Roselle
Durant.....Alfred Heese
General Creighton.....Robert Cummings
William Budlong.....Paul Stanton
Freddie Creighton.....Harry Redding
Julie Creighton.....Florence Carpenter
Robert Beekman.....Carl Brickert
Mike Daly.....Guy Hittner
Bell Boy.....Marshall Mercury

Briefly summarized, the art of play-making may be said to be the art of two things—essentials and synthesis. Therefore, craftsmanship, or the working ability to outline facts and then present conclusions, is paramount to all other considerations of its special requirements. It is precisely here that "Broken Threads," so admirable in many respects, fails of a signal, a compelling success. Yet, the merits of its interest sustaining quality so outweigh, in a season inconspicuous for well-built plays, the defects of its loosely-joined structure that this fault may fairly be forgiven.

The prologue, which is really an act, presents a cabaret singer in a 'Frisco restaurant who is wooed by two men—one a wastrel named Brenton, and the other a prospector named Wynn. On the eve of her marriage to Wynn, Brenton attempts to shoot the girl, and in the mix-up with Wynn that follows, is killed by his own gun. Wynn, accused of the killing, is then "railroaded" through the political power of the dead man's brother, to St. Quentin prison for life.

The play proper concerns a time five years later, when Wynn, a fugitive from St. Quentin, is about to sell a mine he has located for a cool million of dollars. Recognized, he is about to be arrested and returned to St. Quentin, when General Creighton, the buyer of the mine, intercedes with the Governor and procures Wynn's pardon.

The ethics of "Broken Threads" is somewhat at fault, but its ability to hold the interest cannot be questioned. Much of the latter is due the perfect performance of Cyril Keightley, as Wynn, whose sheer charm of naturalism imparts a significance to the role that renders it memorably distinctive. William Roselle did excellently as the wastrel, and Robert Cummings, as General Creighton, made moments convincing that were terribly needed. An unfortunate inability to lose herself in the part, was the only drawback to Phoebe Hunt's otherwise excellent portrayal of the cabaret singer.

"THE LOVE DRIVE"

Comedy in Four Acts by Sydney Rosenfeld. Produced by Klaw and Erlanger at the Criterion Theater, Oct. 30.

Ernestine Waite.....Violet Heming
Mrs. Jepson.....Hilda Spong
Mrs. Gramercy Harden.....Zella Tilbury
Laura Bridgman.....Beth Franklyn
Celia Bridgman.....Eileen Wilson
Cosette.....Len Penman
Bruce Markham.....Fred Niblo
Tom Bridgman.....Arthur Laesby
Oliver Croyston.....Albert Gran
Lykens.....Douglas Patterson
Footman.....Cy Weaver

The audience is given to understand that the principal characters are from way down South in Dixie. The locale

is New York—no explanation is necessary for that. What happens is more *sui generis* to New York than it would be in Richmond, Atlanta or New Orleans. The author of the play, Mr. Rosenfeld, represents the hero, Bruce Markham, impersonated by Fred Niblo, as regarding marriage a mere form. For the purpose of the play this has to be, but the true Southern man doesn't regard marriage as anything of the sort. This may not be understood by Northern folks who have never been in Dixie, but to the born and raised Southerner the idea is a shock.

Bruce Markham loved Ernestine Waite, a Southern girl, played to perfection by Violet Heming. Unlike the native Southern woman, Ernestine Waite believes in woman's independence. If she did marry it would be to a man who offered his heart rather than his bank account. Bruce Markham, according to this play, doesn't "follow" Ernestine. Ernestine rejects Markham's proposal and comes North and becomes the secretary of a woman in society.

Bruce Markham comes fast on her trail. He resorts to strategy to win Ernestine. He becomes engaged to the granddaughter of Ernestine's employer—believing that when Ernestine discovers this she will relent. But she doesn't. Then Markham decides to place her in a compromising light. (Oh, Mr. Rosenfeld, no Southern gentleman would ever do that.) Markham invades Ernestine's bedroom. He is in his evening outfit. Ernestine is ready for her couch. But knowing Markham's game, Ernestine has invited another man to come in—the son of her employer's husband. A third man is admitted, represented as having lingered over his cups. In the circumstances there is nothing in this bedroom scene to startle the most exacting. The ruse results in a merry wind up, except that it leaves Markham without a standing—to use a Southern idiom, he is unhorsed.

Mr. Niblo is at his best in the part he plays. Miss Heming is delightful—she is fetching in beauty, anyway. Albert Gran as the elderly lover, and Hilda Spong fill their respective roles admirably—more than that, perfectly.

WASHINGTON SQUARE PLAYERS

Four One-Act Plays, "Blind Alleys," by Grace Latimer Wright; "The Avenue," by Fenimore Merrill; "In the Zone," by Eugene O'Neill; "His Widow's Husband," by Jacinto Benavente. At the Comedy Theater Oct. 31.

The Players: Helen Westley, Harry Ehlers, Katharine Cornell, Frederick Roland, Frances Ross, Adele Vaughan, Marjorie McClintock, James Terbell, Madeline Snyder, Marjorie Vonnegut, Elizabeth Patterson, Jay Strong, Rensil de Cordova, Florence Baright, Robert Strange, William Gillette, Edward Balzerit, Eugene Lincoln, Arthur Hohl, Abram Gillette.

In a bill of four short plays, pleasantly contrasted, with which the Washington Square Players opened their fourth season, "In the Zone," written by Eugene O'Neill, a young author whose previous identification rests with the Provincetown Players, was the one that will probably meet with the widest approval. As in "Bound East for Cardiff," the best of Mr. O'Neill's former efforts, the locale of "In the Zone" is

(Continued on page 7)

ESTABLISHED JANUARY 4, 1879



DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

UNREASONING FEAR ABOUT FUTURE OF BUSINESS

THE motion picture industry is not in the main comprised of alarmists, yet it does appear that with each change threatening to alter the established order of things the cries of calamity rise in great volume.

Legislation curtailing the profits of one branch of the business, and perhaps not seriously at that, is not infrequently hailed as an impending death blow, which must be averted if motion picture enterprises are to continue. Perspective is lost in contemplation of one comparatively small problem, which, like the proverbial snowball, grows larger and larger as it rolls through many wordy discussions.

* * * * *

Special taxation is upsetting, annoying and costly, but in the instance of an industry recognized as distinctly beneficial to the country, it is not calculated to lessen the activities of that industry, nor is there any prospect of its being enforced to that end. It may, however, necessitate changes in the details of conducting the business and individuals or organizations whose mercantile systems are not sufficiently elastic to meet the changes, no doubt must suffer.

An Italian, suddenly confronted with an excessive tax on his peanut stand, might reason from the personal to the general and conclude that the sale of peanuts must henceforth cease throughout the land, yet it is quite probable that he would be wrong. As long as a taste for peanuts existed it is reasonable to suppose that the peanut market would not perish.

And it is hardly necessary to point out that the law of supply and demand applies to the motion picture as to the peanut. The really important thing is the continuation of the demand and the adequacy of the supply, after which the mode of distribution will adjust itself according to conditions.

* * * * *

The basic facts of the case, in regard to motion pictures, are as simple as the details are complex. Photoplays are considered to be the most popular amusement in America. There are more than enough theaters in the country to accommodate patrons of screen or stage entertainment. There is no indication of the supply of productions falling short of the demand.

All of these facts are taken for granted, yet the industry allows itself to become aroused into a condition bordering on hysteria because the war revenue tax may bring about the use of certain theaters, already standing, and the abandonment of others not so well adapted to receiving the public in large numbers.

Trade papers, whose circulation is confined to the so-called small exhibitor, and the makers of pictures of a quality that could not live in a high class market, have long attempted to stem a tide that in reality turned when the Strand Theater was built in New York.

* * * * *

When the history of photoplays is written—from the day of the store show onward—the opening of the Strand will be noted as a milestone in the progress of exhibition. It served as a model to be followed in other cities as closely as conditions would permit. It marked the beginning of the era of large, well ventilated, artistically decorated photoplay houses where justice could be done costly productions.

Recently, THE MIRROR published extracts from Commissioner Bell's annual report showing the decline in the number of theaters in New York and the same condition holds in other cities. We merely mention this as proof that small houses were giving way to larger neighbors long before the tax was proposed.

The tide, then, could not be stemmed, even prior to the day of the admission tax, yet there was no cause for alarm about the industry. No more is there actual cause for fear to-day. The public wants pictures as much, probably more, than ever before and perhaps it prefers to view them in houses of dignified proportions and design. Theaters of this character exist in practically every town, and managers who have converted them to photoplay uses do not need to worry about overdrawing bank accounts in order to meet expenses and taxes.

CHANCE FOR WAITING PLAYWRIGHTS

THIRTEEN authors—evidently non-superstitious—whose stories had been repeatedly returned by the editors of the magazines to whose readers the Mss. were submitted with the slip assuring the authors that the return was no reflection upon the merit of the stories, formed a club. They gathered the rejected Mss. and secured their publication in book form, at the authors' expense.

Here is an idea for unfortunate playwrights whose plays have been placed where they need moth-balls, or returned as not "quite the thing." The only handicap to this idea is that the collaborators would have to put their rejected product on the stage. This means the organization of a company of players. This is not easy, but any thirteen playwrights, or any number, they must be countless, if sufficiently determined may secure the necessary backing to get their rejected work before the public.

The playwrights would then have to secure a playhouse, but as the managers who reject plays as well as accept them control all the theaters in the land, the turned down or down-trodden playwrights would be forced to "hire a hall" somewhere and break in. But if the rejected authors have the grit they can get shelter.

As a celebrated publicist once said, "great occasions require great efforts and great efforts make great men." We do not know how great the occasion in this case is, but if the playwright band have the goods, and will get together and stick together, they can bring about an interesting condition which might result in giving the rejected some chance, at least more chance than most of them seem to have.

"EVANGELINE" STOPS THE CLOCK

IT is refreshing to slow up now and then and look back over a course whose miles are marked by years, in spite of the school that deals only in breaking records. It is no evidence of senility or back numbers to say that one remembers "Evangeline." It held its own when the Gilbert and Sullivan craze was rampant. It set the pace for "Floradora," and recollections of it will be fragrant when every musical extravaganza that followed is removed beyond recall.

The other night there assembled in this hurrying town a few of the spirits who not many years ago filled the playhouses without the assistance of publicity makers. It was just a little gathering that offered its tribute to the man who made "Evangeline" the best beloved attraction of its class—EDWARD E. RICE. We name the people who participated in the testimonial: PAULINE HALL, LILLIAN RUSSELL, WILLIAM H. CRANE, HENRY E. DIXIE, RICHARD HARLOW, NAT GOODWIN, GEORGIE CAINE, BURR MCINTOSH, AMELIA SUMMERVILLE, GUSTAVE A. KERKER, LEON ERROL and RAYMOND HITCHCOCK.

Nobody present started the pendulum or showed up the hands on the dial plate. And when the coterie passed out not one regretted being present. Blessed be the old vintage for it, alone, has the aroma.

QUERY FOR THE BOX-OFFICE

A NEW YORK theatergoer who paid \$2 for a seat and found two friends inside who told him they paid \$1 each for adjoining seats, adding that they bought their tickets from a professional speculator, asks the New York Sun "why" the box-office charged him more than he would have paid the speculator. The Sun replies, "The theater doesn't charge double; it's the cut rate place that charges half. But the box-office is the poorest place to buy tickets for any show."

We arise to ask, Why is the box-office the poorest place to buy tickets for any show?

GOING AFTER NEW PICTURE PATRONS

PROGRESSIVE business means the creation of new business from month to month—the opening up of a broader market for the article to be sold. The aggressive merchant is not content to stop with holding his old customers. He wants new ones and goes after them.

Because they are in accord with modern methods and are calculated to benefit the entire industry in creating new patrons for motion pictures, the costly advertising campaigns being conducted by several large concerns in national magazines and newspapers deserve the complete endorsement of all interested in the advancement of photoplays.

LEAGUE PROPOSES NATIONAL THEATER Drama Society Wants Strictly Non-Commercial Playhouse —To Obtain Great Actors

WASHINGTON (Special).—Plans for a national theater in which classical plays exclusively will be produced were discussed at the first quarterly meeting of the national board of directors of the Drama League of America at the Powhatan Hotel, beginning Nov. 1.

This theater is to be strictly non-commercial, and efforts will be made to obtain the services of great actors to play the stellar roles in conjunction with the Drama League players.

NEW ATTRACTIONS FOR THEATERGOERS

(Continued from page 5)

the forecandle, but this time of a munition ship entering the submarine zone.

The drama that is enacted therein is as simple and appealing as it is rife with excitement and suspense. It will be realized that it takes adroit craftsmanship to build up a simple story into a distinct thriller without resorting to clatrap melodramatic methods, but here the author has heightened the excitement with subtle touches. The climax is constructed smoothly and with economy of dialogue.

The characters in the story are the motley crew of the tramp steamer. Half a dozen of them think they have discovered a German plotter in another member because he was overseen to act suspiciously with a little tin box, which meant to their overwrought minds nothing but a bomb. They bind and gag the man and gingerly open the box only to find a packet of letters from a girl, telling a story of love and the curse of drink which has separated the two.

The playlet used to open the program, "Blind Alleys," which deals with the suppressed impulses and unexpressed emotions that are supposed to exist in the New England character, is rather tedious without arriving anywhere. It starts out with a good idea but it is never developed.

"His Widow's Husband" is a comedy of manners, and treats of the propriety of a widow and her current husband in attending the unveiling of the statue of spouse number one.

"The Avenue" is an episode of life that passes before a modiste's shop window on Fifth Avenue. Although only a trifle it is highly diverting, and at the end it has a touch of philosophy when the wax manikins come to life and conclude that their condition is preferable to that of human beings.

Miss Westley appeared in three of the plays, characterizing widely divergent types with ability. Mr. Strange gives a vigorous performance in "In the Zone." Mr. Hohl also has a part in this piece of which he makes the most.

"THE LAND OF JOY"

Musical Revue in a Prologue and Two Acts. Music by Q. Valverde. Book by J. F. Elizonda and E. Velasco. Adaptation and Lyrics by Ruth Boyd Ober. Produced by the Valverde Musical Enterprises, Inc., at the Park Theater, Nov. 1.

Mercedes.....Nannette Flack
Schuyler Wrightwell.....George Lydecker
Charles Beck.....Irving Brooks
Foxwell Hunt.....Matt Hanley
Chevy Chase.....Law Dunbar
Dolores.....Ruth Boyd Ober
The Tourist.....Maria Marco
Zobaida.....Luisita Puchol
The Gypsy.....Amplro Saus
Almansar.....Manuel Villa
The Bullfighter.....Antonio Bilbao
First Gypsy Dancer.....Dorolettes Ybarra
Second Gypsy Dancer.....Violette Masantinita

(Continued in Last Column)

HEARD ON THE RIALTO

In its review of "Captain Kidd, Jr." at the Park Square Theater, Boston, the Boston Transcript remarked upon the absence from the cast of Otto Kruger and Edith Taliaferro, who were the principal players in the New York production, and the poor quality of those replacing them. From the managers of the comedy, Messrs. Cohan and Harris, comes an explanatory letter to the Transcript which is substantially as follows:

"In The Transcript's review of 'Captain Kidd Jr.' we note that the reviewer regrets our not sending the complete original New York cast to Boston. We venture to write a few lines on the subject to make clearer certain conditions that sometimes arise in the management's endeavor to continue the services of actors. Even though they desire and intend to have them play their original parts on tour, they are sometimes unable to bring same about. It was our intention to retain the entire New York cast for the road tour of 'Captain Kidd, Jr.' but we were unsuccessful in so doing, as a good many of the actors declined to go on the road, their ambition in some cases being to keep playing different parts in New York. Many other managers have tried to retain and continue their New York casts on the road, but are rarely successful in keeping the cast intact.

"We feel that a big city like Boston is entitled to the same company as was seen in New York, and likewise realize that it is to the management's advantage in so doing where it is possible, but sometimes we have the darndest time to get the actors and actresses to accept a second season's contract for the same play, even though we are often willing to increase their salary. We are writing this letter and sending this information in the friendliest manner, simply to show that the management is not always entirely at fault in not keeping the New York cast intact."

To which the Transcript replies in part:

"It is quite true that the players are often so wedded to New York or so reluctant to continue in the same parts through a second season, that they decline to renew their contracts when the play is sent to Boston and Chicago in the autumn following the run in New York. In these circumstances the producing managers are indeed free from blame so far as the reassembling of the original cast is concerned, and the interested public, once informed, will justly acquit them. It is then incumbent on the managers, if they have as keen a professional pride and as likely a sense of obligation to their audiences as distinguish Messrs. Cohan and Harris, to gather the best possible new cast for the play in question."

Major Wallace McCutcheon of the British Army, is rapidly becoming the most persistent first-nighter in our midst. For the past ten weeks he has attended every important opening and it may be said without too great a show of exaggeration that he is accompanied by a different beauty on each occasion. It is reported that Major McCutcheon is shortly to transfer his allegiance from the Crown to the United States, and will receive a major's commission in the United States Army, in which he will serve principally as an instructor in the conduct of modern warfare.

No statements have as yet been issued as to the sums which George M. Cohan and William A. Brady respectively won or lost on the election. Boy, page Edwin Wallace Dunn and Robert Benchley!

Arthur Hopkins broke a tradition last Monday when he gave the premier performance of Marie Doro in "Barbara" in the afternoon instead of at night. Two other openings scheduled for Monday night caused the change in his plans. Two seasons ago "Hobson's Choice" was given its first performance on Election Day afternoon.

An occasional first performance in the afternoon is welcome as a break from the monotony of evening premieres, but it should not be encouraged too greatly. It interferes too much with the sleeping arrangements of the first-nighters.

Broadway watchers-of-the-night report the presence of John Mason at Reisenweber's dance floor on Monday night, Oct. 29, following his performance in "On With the Dance" at the Republic Theater. As Mr. Mason is a careful student of the types he is called upon to represent, his observance of dancing men's characteristics in their native haunts is to be commended,—even by those critics who found Mr. Mason's appearance in the role of a Lounge Lizard a subject for amusement.

But if John Mason's dancing role aroused the risibilities of the Park Row gentry, what mood will the appearance of Mrs. Fiske smoking a black cigar in her representation of George Sand inspire in them? This personal eccentricity of the French novelist is graphically depicted, according to advices from Baltimore, where "Madame Sand" was presented last week.

How to become a famous dramatic critic is said to be still a popular question in the English composition classes in the various colleges throughout the country. The answer is easy—easier than it was ever before. Go to Sing Sing.

The reviewer of the Star Bulletin, the organ of the Mutual Welfare League of Sing Sing Penitentiary, seems to be more widely quoted than any other critic in America. The presentation of plays and motion pictures at the penitentiary was responsible for the recently instituted department of criticism in the prison paper.

In his review of the film production of "The Manx-Man," the Sing Sing critic writes in part: "It fairly oozes local color. The photography is well nigh perfect. Some of the big scenes are gorgeously done and exceedingly impressive. The day set aside for the people's forum in which all the natives gather on Tyndale Hill to air any grievances they may have against the local governors of the island was intensely interesting and dramatic. The festivities at the harvest time showing some of the picturesque customs of the simple people were beautifully staged."

A. Toxen Worm is anxious to pit the dancing skill of Minna Valieri, who executes difficult Spanish steps in "Maytime," against the Spanish dancers, Argentina, of "The Land of Joy" company, and Tortola de Valencia, of "Miss 1917," at the Century. Mr. Worm would arrange a special matinee at which a contest would be held to decide which one of the three is the most graceful and expert in Spanish dancing and possesses the most endurance power.



WALLS, N. Y.

UNA TREVELLYN.

Who is Playing the Role, originated by Marjorie Rambeau, in "Cheating Cheaters" on Tour.

"THE LAND OF JOY"

(Continued from First Column)

Wild and picturesque dancing by Dolores, a young Spanish beauty with sparkling eyes and raven hair, threw the audience at the opening performance of "The Land of Joy," at the Park Theater, into a state of tumultuous excitement. Case-hardened critics who have sat unmoved at the terpsichorean activities of native artists were seen to applaud vigorously—they had seemed to anticipate a riotous finish to this Spanish-American revue and had remained to its midnight conclusion—and emotional Latins who occupied front seats in the orchestra threw their hats on the stage in tribute to the little dancer.

Dolores will never be permitted to return to Spain. Her skill and sinuosity in interpreting gypsy and other characteristic dances of her native land, her personal magnetism, her unflagging energy could vitalize many a musical production on Broadway which has been compelled to close because it had made the tired business man even more tired.

There are other charms to this novel production at the Park. The score by Quinto Valverde was finely expressive of Spanish character in its lighter moments. Rhythmic and spirited and highly suggestive of the folk music of Spain, it proved captivating to its hearers and a sufficient inspiration to its terpsichorean interpreters. Mario Marco proved the most capable singing artist in the company. She possesses in addition to an excellent voice a very agreeable manner. Antonio Bilbao displayed unusual agility and sense of rhythm in a table dance, and L'Argentina executed several classic dances of Spain with grace and charm. The Spanish singing chorus and dancing girls gave effective assistance.

The American part of the program, devised to make the production more acceptable to Broadway, proved very disappointing. Comedians—by a stretch of the imagination—perpetrated ghostly jokes, and Nanette Flack and George Lydecker sang—creditably, it must be said—one or two numbers of typical Broadway banality. The American features as a whole seemed an unnecessary obtrusion upon the real character of the production—that of Spanish dancing and singing—and with profit to the management could be dispatched forthwith.

The scenes, eleven in number, represented with vivid coloring such cherished institutions as the Court of Lions in the Alhambra, the Fair at Seville and the arena of the bull fight.

BRENON GETS FORBES-ROBERTSON WOLF IS BUYER FOR "PASSING OF THIRD FLOOR BACK" OF BETZWOOD

Eminent English Actor Begins Work in Celebrated Role of the Stranger—Many of Original Cast Re-engaged New Company Soon to Begin Making Pictures at Lubin Plant

Sir Johnston Forbes-Robertson is to be presented on the screen by Herbert Brenon in Jerome K. Jerome's "The Passing of the Third Floor Back." The role of the Stranger in Mr. Jerome's famous drama is the eminent English actor's most popular and best beloved stage creation.

"I feel singularly fortunate in being able to present Sir Forbes-Robertson in 'The Passing of the Third Floor Back,'" said Mr. Brenon. "First, because Sir Forbes-Robertson is the greatest living English actor. Secondly, because Mr. Jerome's drama carries a striking mes-

"The Passing of the Third Floor Back" is, in a measure, a symbolical story. It is replete, however, with humor and characterized by a compelling charm of telling, aside from the spiritual note of its message. To a dingy and drab boarding house in the sordid end of London, a house beset with bitterness and rancor, and peopled with souls discouraged with their never-ending struggle against circumstances, comes a stranger—a passer-by—who is relegated by the landlady to the third floor back. The stranger, by refusing to see in the landlady and his fellow-boarders anything but the best, calls out the best in them and, one after another, they become morally rehabilitated. Before his tender smile and understanding words, their bickerings and hatred disappear. They grow mutually helpful and strangely happy. Then, when love has entered their hearts, the stranger passes from their midst as mysteriously as he came.

Mr. Jerome fancifully describes his character as a satyr, a coward, a bully, a shrew, a hussy, a rogue, a cad, a cat, a snob, a slut, a cheat and a passer-by. Aside from the fact that Sir Forbes-Robertson gave, as the Stranger, one of the great stage characterizations of the past theatrical decade, "The Passing of the Third Floor Back" has a distinct place of its own in literature. It is a big play with a vital message.

With its widely contrasted characters and its humor, built about the foibles and failings of the boarding-house folk, "The Passing of the Third Floor Back" has an unusual human interest besides the spiritual grip of its central character. Sir Forbes-Robertson's exquisitely touching playing of the passer-by, is an unforgettable stage memory. The characterization should be splendidly effective on the screen. The drama will permit Mr. Brenon to utilize some new ideas in the use of the close-up.

Mr. Brenon is surrounding Sir Forbes-Robertson with a brilliant cast. Many of the original players will appear with the star in the film adaptation. Mr. Brenon has temporarily postponed the filming of Hall Caine's "The Woman Thou Gavest Me" until he completes "The Passing of the Third Floor Back."



Copyright by Sonoma (Inc.)
FORBES-ROBERTSON,
Engaged by Herbert Brenon

sage—love and uplift and human kindness in these troubled times. I feel sure, too, that Sir Forbes-Robertson's playing of the Passer-by will go down among the great things of the silent drama."

Sir Forbes-Robertson has just arrived in this country and he will return to England as soon as the screen production is completed. The knighted English star came to this country solely to do the Jerome drama before the motion picture camera and the fact that he selected Mr. Brenon to interpret the play on the screen is a high compliment to the producer. Mr. Brenon has already commenced work on "The Passing of the Third Floor Back," and he plans to show the finished production before the first of the year.

SCOPE OF WEEKLY BROADENED

The Cinema News Syndicate announces that the title of its "American War News Weekly," a General Film release, has been changed to "The American War and News Weekly," and that in the future it will be conducted on a much broader scope than in the past. Instead of picturing war-time activities exclusively, as has been the custom, this up-to-date program feature will also include other live news items of topical interest, giving picture theater patrons a wide variety of subjects in picture form. News pictures will be gathered from all parts of the world by the thirty cameramen who have been engaged in collecting war pictures for past releases.

The purchaser of the Lubin property at Betzwood is Senator Clarence Wolf, the well-known banker. The Wolfs have many varied interests and have been interested in moving pictures as exhibitors. A few years ago they were affiliated with the Isman Companies that took over the Market Street house that Lubin had when producers agreed not to be exhibitors.

The fact that the Wolf interests are identified with the Betzwood Lubin studios is a surprise to many. It is proposed to begin immediately the production of film plays and the complete plant has been leased to a company that includes besides Senator Wolf, Siegmund Lubin himself, Ira M. Lowry, his son-in-law, Leonard A. Blumberg, and others.



Bongs, N. Y.
ANN MURDOCK,
Star in Mutual Pictures.

EXHIBITORS APPROPRIATE ADVERTISING Local Showmen Profit by Paramount and Arctcraft Displays in Magazines and Newspapers

In a recent statement from Famous Players-Lasky Corporation, it is said that as a direct result of the Paramount and Arctcraft million dollar advertising campaign in the great national dailies and the largest magazines, a great quantity of publicity for these pictures is going out to the people to whom the names of Paramount and Arctcraft are becoming familiar. Newspapers that never before accorded appreciable space to pictures are beginning to realize the importance of this form of entertainment.

This, of course, is of immediate value to the exhibitors. The demand for photoplays bearing the identifying trademark of Paramount and Arctcraft has always been considerable, but since the inauguration of the campaign the increase in this respect has been pronounced.

The exhibitor who links his own advertising in the newspapers to that embodied in the campaign instituted by the Famous Players-Lasky Corporation, simply arrogates to himself the benefits of the display. And the exhibitor has not been slow to realize that this is the chord upon which he must play continuously.

During the last three weeks statistics

have been compiled by the advertising department of the organization which show that by means of advertising in the national magazines every town in the United States is being blanketed successfully in this campaign. There is hardly a city that has not more magazines in circulation than there are families in the community.

The mission of the campaign is twofold. It is to bring to the very doors of the exhibitors of the United States patrons who will demand Paramount and Arctcraft pictures—whether or not they have previously been patrons of the screen. It is also to prove conclusively that Paramount and Arctcraft pictures represent the very best that can be done in the making of photoplays.

Letters from exhibitors continue to compliment those responsible for the campaign upon the excellence of the advertising.

FAVORITES REUNITED

Mae Marsh and Robert Harron in Goldwyn's "Sunshine Alley"

In its production of "Sunshine Alley" Goldwyn presents not only its second Mae Marsh starring vehicle but also the reunion of one of the most celebrated acting teams of the screen. From the early days of the industry, when two reels of film constituted a feature, there have been few productions in which Mae Marsh has played without Robert Harron; and their joint appearance here will be welcomed.

In accounting for their popularity it has been said that they typify the spirit of American youth, and it would seem that producers of their pictures have realized this in that they have given them only youthful parts to portray. True it is that once Robert Harron appeared in some forgotten photoplay with a long white beard, while Mae Marsh played her own mother for a short sequence of scenes in "A Child of the Paris Streets," but the mistake has not been made elsewhere. Youthful charm is too rare a thing to waste.

LIFE IN JAPAN

An unusual feature picture, entitled "The Curse of Iku," has just been released by Essanay. It is all the more a novelty in that, although primarily a drama of Japanese life, it is at the same time a valuable historical film and an attractive scenic picture.



DONALD MACKENZIE AT MINEOLA
Directing an Aviation Scene for "The Seven Pearls"

PHOTOPLAYS VALUABLE FACTOR IN WORK OF THE RED CROSS

Director General Evan Evans the Force Behind Undertakings—
Division of Profits Not Permitted by Bureau

The biggest factor to-day in the Bureau of Motion Pictures of the American Red Cross is Evan Evans, its director general. An indefatigable worker, he has probably been the least heralded of all the notable men working for the great cause. But this undoubtedly has been because of his lack of time owing to his vast duties to give the interviewer an opportunity to find him idle for a half hour.

The Red Cross Motion Picture Bureau, with its headquarters at Washington, was originated and carried into ef-



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EVAN EVANS

Promoter of Red Cross Work.

fect by Mr. Evans some months ago, and the work in proportion to the scope of the motion picture industry has grown to such magnitude that only a man of Mr. Evans' energies could handle it. Motion pictures have come to bear with great importance in giving the public an actual review of the great work done by the Red Cross both at home and at the front. But certain regulations have been set down by the Government. No motion picture bearing in any way upon the mission of the Red Cross, or any donation accruing from the production of motion pictures, can now pass muster unless first approved by the director general, Evan Evans. His decision is practically final.

Nor can the Red Cross be commercialized in any way by manufacturers of pictures. Also any financial support offered the Red Cross from the earnings of picture productions can only be accepted on the ratio of all or none. No part of, or percentage of, can be considered. But Mr. Evans is at the helm to receive suggestions and cooperate with any member of the industry who can offer his "bit" in way of motion pictures wholly within the charitable idea.

President Wilson appointed Henry P. Davison chairman of the Red Cross War Council, and Mr. Davison left vast interests in the J. P. Morgan Co. to devote his time and energies to the work. When Mr. Davison was looking for co-workers he called Evan Evans, and Mr. Evans dropped his business interests and responded at once to the cause. Both Mr. Davison and Mr. Evans are work-

ing on salaries of \$1 a year. Mr. Evans is now "commuting" between New York and Washington these many months, spending from Monday to Friday at the Capitol and the week-end in New York.

The motion picture activities of Mr. Evans have only begun. It was he who organized and consummated to great success the big open-air pageant last month, given at Rosemary Theater, at Huntington, L. I., for which 500 of America's most illustrious players of the stage donated their services, before an outdoor audience of 4,000 people, composed of the foremost society leaders and supporters of charity in New York. Mr. Evans was also instrumental in bringing on John Phillip Sousa and his naval band of 250 "jackies" from the Great Lakes Naval Training Station, Illinois. Their spirited war music added color to the pageant. This same pageant, repeated at the Metropolitan Opera House, New York, the nights of Oct. 25 and 26, with the same players, drew capacity houses, and in way of brilliant costuming and effective lighting and fine acting presented one of the most beautiful spectacles ever witnessed in New York. The book of the pageant was co-written by Joseph Linden Smith (now abroad) and Thomas Wood Stevens, president of the Paganry Association of America.

Mr. Evans, a master of the camera himself, is at present receiving from the French firing lines actual battle scenes, which will be distributed throughout America by George Creel, chairman of the Committee of Public Information. These valuable records will show our own boys at the front, in a regular war weekly, through the regular motion picture theaters. There will also be other propaganda pictures.

Maibelle Heikes Justice, the well-known photodramatist, has written and donated to the Red Cross War Council a five-reel film drama, which aside from its original, human story will give the contributing public the exact idea of what is going on night and day by the Red Cross "somewhere in France" during the present great battle drives of the Allies. Actual battle scenes, taken recently on the firing lines and supplied by the Red Cross, will be used.



LINA CAVALIERI IN EFFECTIVE POSE.
Soon to appear in Paramount Pictures.

MUTUAL TO PAY TAXES ON FILM Exhibitors Notified That Corporation Will Absorb War Excise Assessment

The Mutual Film Corporation will pay the special war tax assessed against motion picture film under the terms of the new war revenue bill.

This announcement was carried in a letter sent out on Oct. 26 by John R. Freuler, president of the Mutual, to every exhibitor in the United States. Mr. Freuler's letter follows:

"To the Exhibitors of the U. S.:

"We are pleased to inform you that the Mutual Film Corporation will absorb the special war excise tax imposed on film, and that it has instructed its branch managers to this effect in a telegram under date of Oct. 25, as follows:

"Cancel all war excise tax instructions and operations. Make no charges or collections. Government permits us to pay direct without passing tax on to exhibitors. Destroy all stamped contract blanks and discontinue use rubber stamp on vouchers. Notify exhibitors stop. Had previously understood that law required us to charge tax on exhibitors and believed that exhibitors supported 15 cent tax charge proposed by National Association Motion Picture Industry, in which exhibitors are represented."



MADGE KENNEDY.
"Nearly Married"—Goldwyn.

FOOD ADMINISTRATOR RECEIVING AID

Taylor Holmes and A. J. Callaghan of Essanay, Enlisted in Service of Illinois Motion Picture Bureau

Taylor Holmes, former famous stage assistance to the Illinois exhibitors in comedian, now being featured in Essanay comedy-dramas, is giving valuable assistance to George K. Spoor, president of Essanay, in carrying out the work of Food Administrator Hoover's food economy campaign in Illinois, in which Mr. Spoor is actively engaged as chairman of the Illinois Motion Picture Bureau of Food Administration.

Mr. Holmes has been added to the list of "Four-Minute Men" of the Chicago district and will speak each night in Chicago moving picture and other theaters. He gave liberally of his time in the interest of the second Liberty Loan, speaking each night in some Chicago theater and making frequent trips to nearby towns.

A. J. Callaghan, personal representative of Mr. Spoor, is giving valuable

the organization of the food conservation campaign. He has been active in Chicago politics for a number of years and his knowledge of conditions and his acquaintance with platform speakers has aided the bureau materially. Recently he addressed the "Four-Minute Men" at a meeting at the Morrison Hotel, where he outlined the work of the exhibitors' bureau.

The Illinois Motion Picture Bureau is working in co-operation with Harry A. Wheeler, state food administrator, and widespread results already have been gained.

The state has been divided into districts with an exhibitor appointed in each district to see that the propaganda is carried out properly. Two hundred feet of film, showing how to prepare food economically, the relative value of various food products, and the prevailing prices as approved by Administrator Wheeler, will be shown each week.

An exhibitors' chairman also has been appointed in each town to see that theaters are earnestly co-operating in the work. Every theater in the state will be supplied with posters advertising the food pictures and concerted efforts will be made for wholehearted co-operation.

WHIMSICAL O. HENRY DRAMA

Two popular O. Henry stars are featured in "The Renaissance at Charle-roi," the current Broadway Star four-reel feature from General Film Company. J. Frank Glendon, who appears as Grandmont Charles, and Agnes Ayres, as Adele Fauquier, both have roles for which they are admirably fitted, and are supported by a capable company, consisting of Eleanor Lawson, Webster Campbell, Marguerite Forrest and Ethel Northup.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Men Who "Come Back" in the Picture Business—W. W. Hodkinson as a Striking Instance—Right Officials are Appointed on Cinema Commission

THIS is the darnedest business in that they do come back and with a vengeance! W. W. Hodkinson. Couple of years ago his film interests were exclusively Californian. Then Western. "He first gave a chance," a biographer writes, "to the development of high-class houses by controlling the distribution of films so that theaters side by side were not showing the same pictures at the same time, and a premium was at last placed on exclusive showings and better pictures." So naturally to New York and the world market. With the Paramount idea. Some of the few "star" producers of the time couldn't see it. I recall that Harry Raver, another chap who has just come back hard, was one. But Lasky and Zukor came in. You all know the rest. "Better pictures, better theaters, higher admissions, longer runs, were drilled into the business with all the strength of the new organization." And the new organization won. It likely did more to back the old "program" concerns off the map than any other single influence. Then Hodkinson joined up with a firm better known for able stock promotion than able distributing methods of the Hodkinson stamp. Of course, the affiliation didn't last—so, then, retirement. But the wise ones said that wouldn't last, either, and it hasn't. "The W. W. Hodkinson Company" is on the face of it W. W.'s very own. It means that he shall do things. It means that the perfect distributing plan of—say, 1920—shall see development this year. If you have followed the Hodkinson career closely you will see that his "big plans" are the plans the rest of the field comes to two or three years later—but comes to.

The W. W. Hodkinson Company is announced as with "big plans." So just watch. Already we hear that Paralta productions will go out under these plans. An impartial review of Hodkinson cannot pass up one not-so-bright spot. He is the industry's one man-of-accounts who has been accused of religious intolerance. The charge is so general that a strict reviewer is bound to notice it. Nevertheless, the old exhibitor has his doubts. A man of such tendencies would not endure in so cosmopolitan an industry as Hodkinson has endured. A man of such tendencies is not the broad thinker, the idea man, that we now know Hodkinson is.

So often, when important appointments are made in our industry, the wrong man is appointed to the wrong job that to me it looked like a habit. But I have been made to sit up. That American Cinema Commission did it—what a personnel! Powers, Irwin and Marion—what a bunch of live ones for a live work! And for chairman—doggone it if they didn't have sense enough to name J. E. Brulatour! Brulatour, Jules E. Brulatour, business general. By many thought the best in this business. You pays your money and you takes your choice. But you can't pass Brulatour over. Knows the business, the public, diplomacy and ethics. The chairmanship of the Cinema Commission is a bigger thing than most of us imagine now. The work of this body may win the war. No less an authority than President Wilson thinks so. And Brulatour heads this body, is the one finally responsible.

What a happy thing for the industry! What a happy thing for this nation!

Let's forget the movie's men for a minute and go tell of its women. We spoke here last week of Little Mabel Condon. Just as we did so—and very approvingly, if you remember—"Cass," who is Chicago editor of one of the amusement papers, wrote slightly of the "moving picture papers with girl reporters." And Mabel Condon is in her spare hours Coast reporter for THE MIRROR. Used to be New York correspondent of a Chicago trade journal. And covered the job well. And there's Miss Smith, Miss Agnew, Miss MacDonald. Why, Mabel and "Miss Mac" reported moving picture doings when most of them now doing it were totally unknown—including Cass. This gentleman strikes us as not only ungallant but awfully mistaken. The "moving picture girl reporter" fills a definite niche in our world. I wonder if Cass does in his?

The situation that we understand exists in the Associated Motion Picture Advertisers is no surprise to us. A similar situation occurs in the life of every organization in which politicians and self-seekers are more active than the non-political element. And that holds for about every organization that ever existed. The reason is plain: the politicians are the life of every organization. They work. They are on deck at all the meetings. The result is that, being human and fallible, they slip over bad measures occasionally. Then the non-political members have to come out of retirement and save the honor of the club. Oh, I've seen it happen a half dozen times. The dear old non-politicals make up for their apathy with real, solid club work. If you would reform you must be on the job. So the benign Flinns and Parsonses are pushed into the fire and made to sizzle. Of course, it's hard on them for the time being, but it's wonderful for the organization. My experience, though, is that "reform administrations" in club or society—or

city—don't stay put. The politicians get back again. The reformers will "put themselves out" for the length of a single term—but there it stops. On the other hand, the self-seekers always seem to find time for the organization. I know one "boss" who never missed a meeting in a certain club for fifteen years. That's why he was boss.

Letters on my table indicate that the story of the outwitted Fox was relished by my readers. Well, here's a P. S.: George Kleine is putting forth his brilliant "Antony and Cleopatra." Certainly the Fox is getting his own medicine in repeated doses! Let's hope that the launchers of the opposition "Cleopatras" don't disgrace their productions with such descriptive advertising as heralded the Fox picture in the New York daily press.

To F. C. Towne: No, we've never met, but if you're the man behind that advertisement I'm for you! Perhaps one of these days when my secret is no longer one, we can break bread. But, really, old man, we did not like the card. Why the inclusion of that ominous word, "Only?" It didn't belong. To have said that Mr. C. produced from episodes — to — would have been sufficient. The other way it reads like pure belittlement of the episodes he didn't produce. And you must remember that they have their pictures to sell. And that it is not fair of one who has received salary from them to embarrass them in their sales efforts. You will, of course, see my point. Undoubtedly the thing was a slip through over-zealousness on your part; I am sure that had you considered it from the angle I herewith present you would not have let it go through.

So Harry Leonhardt is back with Fox again. I well remember him from the old vaudeville days. He was a power in the varieties. And then he made a slip. Offended the powers that be. And believe me, it made things unpleasant for Harry for awhile. Finally, he chucked

the variety business and hitched to Winnie Sheehan. Sheehan is some little picker and Harry was a star pick. He broke records in the Western states. So another concern took him away. But it was no use: Winnie couldn't do without him. The other day Harry returned. There's peace again in the Leavitt Building.

"I told you so" twice last week so bear with us *thrice* this issue. The official ad of the National Association of the Motion Picture Industry explaining the creation of their Service Bureau speaks of the "abuses and humiliations to which players and other employment seekers have been subjected in the past."

"The service bureau," the official ad relates, will do away with the granting of special favors to agents, the payment of extra commissions, the insults suffered by feminine artists and the unscrupulous casting and employment agencies operated outside the control of producing companies."

Number 2: I told you that the publicity stars get had militated against them in seeking the exemption they thought their due from military service. I gave in detail the inside story of a star who I now will say was Bryant Washburn and told how the silly females who sent peace-time mash notes had sent war-time "why doesn't he go?" queries. I feared the effect of these on the authorities handling Washburn's plea. And I evidently knew what I was talking about, for today I read:

"The government has appealed the exemption granted to Bryant Washburn. Mr. Cressy, who represents the provost marshal in Chicago, said the case had attracted so much attention that it was deemed advisable to take the action of an appeal."

Oh, ye public limelight!

And just as I kick because the big national organizations that are going to use the screen don't put screen-men in charge of their screen-work, the Military Training Camp Association has put Nat Stronge in charge of theirs!

But "I told you so" wrong about Bill Lord Wright. He is ably assisting Bert Hoagland in the Pathe editorial department, and I said he was handling the exhibitors' aid department. The latter work remains Tarleton Winchester's, for Berst bets on him in that field and you can't blame J. A.

Mark Eisner, of the local revenue department, is the latest administration big gun to show his friendliness to the film interests. I know that lots of us feel peeved at the war taxes, which may be uneven in spots, but please remember that they are the work of a Congress sub-committee and that the administration isn't responsible. Whenever spokesmen of the administration are heard it is for the American motion picture man.

The producers are getting more and more particular in their editorial departments. Aubrey Kennedy, who wins with Goldwyn, has just annexed Lee Dougherty to the Goldwyn department. One of these days we are going to tell what Lee has meant to the editorial side of the American motion picture.



"I WILL REPAY."

Picturization of O. Henry's Story, "A Municipal Report"—Greater Vitagraph.

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Music with Pictures a Forerunner of Future Silent Opera—Increasing Demand for Concerts—Organ Selections—Current Features and Their Musical Programs

BY MONTIVILLE MORRIS HANSFORD.

PATRONS of picture houses may well have taken note of the program arranged at the Rialto for the Farrar picture, "The Woman God Forgot," at that house last week. This writer thinks it marked a decided turn in such musical work. One needs only to hark back to the musical program of "Cabiria" to find that at the present time there is a larger force at work than at that comparatively recent date—a few years ago. At that time, the general opinion seemed to prevail among arrangers that the classics were to be drawn upon for the material needed in nearly every feature picture; the bigger the picture, the heavier the classic. If I remember, "Cabiria" suffered from an overdose of Gluck and Beethoven, or kindred writers. These worthy composers have their place and use, but Broadway wants a little of the Romantic now and then. It had just that last week at the Rialto.

Forerunner of Future

I was fortunate enough to be in this house while the orchestra was playing the picture, and I am thankful. Musical fans will be forgiven for leaning forward in their seats during some of the scenes and wondering if by some means this was opera. In fact, I see the future opera here, without the singing, naturally; which in some cases would be a blessed relief. I have taken some pains to look into this music program, and find that Manager Rothapfel had a hand in it. And there is the answer: imagination plus experience. Other pictures have come and gone, many with their halting orchestral accompaniments, but here is one that will be remembered by musicians for some time to come. Whether the central figure of Geraldine Farrar caused the musical setting to assume an operatic tone would be a problem for the psychologically inclined; but I think this was not the case.

Miss Farrar was probably not there when the tunes were decided upon. Anyhow, the music was perfectly synchronized with the film. There is no doubt about it, this sort of thing requires talent. Just go around town and hear some of the useless playing that is sawed off hour after hour—music that has no bearing on the film. Hear all this and then recall Mr. Rothapfel's setting. It will make you realize that things are coming on.

Growing Demand for Concerts

The Strand Orchestra entered last week upon its eighth of the afternoon concert series under the able direction of Adriano Ariani. These concerts are filling a long felt want for music lovers and students of limited means. Popular prices for music are thrice popular these days. Harold Edel, managing director of the Strand Theater deserves the thanks of the public for introducing this musical innovation. The program last week showed Tchaikowsky's Fifth Symphony; *Triumphant March* from *Sigurd Jersalsar*, Grieg; *Scenes Pittoresques*, Massenet, and the famous overture to *Die Meistersinger* of Wagner. The first and last numbers are certainly worth going to hear, aside from the picture attractions at the Strand.

Ralph Brigham played Grieg's *I Love Thee* and Jensen's *Murmuring Breezes*

as themes in the feature film, "Bab's Burglar," both being adapted for the organ. During the screen announcement of the war tax on tickets, taking effect Nov. 1, he played a joyous theme out of deference to the house, interspersed with a minor chord or so in sympathy for the patrons.

Suitable Organ Selections

R. S. Stoughton has written a very charming little organ composition called *Within a Chinese Garden*, that should be welcomed by picture players. It is splendid for Oriental scenes and a variety of other kindred pictures. Roland Diggle also has done some good writing for organ, his *Monologue* being suitable for films. There are several organ writers who have turned their attention to program music and their efforts are well worth trying out. Gordon Balch Nevin has to his credit *Will o' the Wisp* and *March of the Tin Soldier*; while Mr. Stoughton, mentioned above, has written *An Arcadian Sketch*, *Egyptian Suite*, *An Eastern Idyl* and *Dreams*, all of which are tuneful and useful.

"The Woman God Forgot" (Artercraft)

This picture can be opened effectively with Victor Herbert's *Dagger Dance* from *Natoma*, played very slowly, and at the landing of Cartes a very stately theme, like *March Star*, Tchaikowsky, or *Pomp and Circumstance*, Edgar, can be taken up and played with the action. The theme from the seventh page of the *Prelude* to the third act of *Natoma* can be played as Tezca is shown, and this may be used for the love theme all the way through, if desired. At cue "Far across the sea came fair-skinned strangers," play agitato until Tezca in garden, then *Natoma* theme again, although the first *Arabesque* of Debussy was used at the Rialto last week. Play a few somber chords as the crown is placed on slave's head, and then back to either the *Arabesque* or *Natoma* theme. At cue "May our gods have mercy on us," the *Dagger Dance* can be played, a

little faster than at first. At title "Aztec and Spaniard," go back to *Pomp and Circumstance*, or a few measures of the *March Star*. At title "During every crisis in history," a good theme to be used is *Prayer to Wakonda* by Harvey Loomis, opus 76; play this loudly, until Alvarado draws his sword, then quieter, with agitato at fight that follows immediately. At cue "Canst tell me if the gods are tall?" use the *Natoma* theme; and the *Arabesque* may be played again, as this scene is long without much change in mood. At cue "We've been well nigh to the city's gates," play the *Dagger Dance* until Tezca and Alvarado alone, then the love theme. At the reflection in the water, use soft agitato, following action. At cue "Thou wilt not wish a wanton for thy wife," play No. 1 from an *Indian Suite* by Lieurance. There are several short themes in this little suite, all very useful in Indian scenes, and all authentic Indian themes. At cue "In this sign we conquer," go back into the *Pomp and Circumstance*. As the camp of Cortes appears, play a few measures from Breil No. 3, and then back to one of the themes from the Lieurance Suite, played slowly. As the Cortes soldiers begin their approach, use *Pomp and Circumstance*, beginning very softly and growing louder and louder with action. At change of scene to Tezca and Cortes, subdue the tone. At title "The wedding procession," Arthur Farwell's *Domain of Hurakan*, first page, will be found excellent. At each stroke of the gong, play a mass of chords, if there is no gong handy. As Alvarado is brought in, play the *Dagger Dance* very slowly, and either this or a few very loud, somber chords at the sacrifice, then immediately into Breil No. 1, following action as to tone. At cue "Thou who didst sell thy people," a few heavy chords, stately and solemn, and at title "With Montezuma as their prisoner," go into Breil No. 1 again. At cue "In this sign we conquer," use the *Dagger Dance*, again played very slowly, or

any very somber theme. The Rialto orchestra closes the picture with one of the MacDowell poems from opus 31, the last one.

"Bab's Burglar" (Paramount)

Open this picture with something light and dainty, typical Marguerite Clark music. *Serenade Coquette*, Barthelmy, is a good number. At cue "And at dinner that night," change to a few stately chords, then back to the *Serenade*. At cue "Gee, Bab, you're getting to be a regular person," play *At Dawning*, Cadman. At title "That night, Hannah, who was always snooping around," use MacDowell's *Idyl*, opus 28, No. 6. As Carter Brooks appears, change to *Will o' the Wisp*, Jungmann, and at title "Evening came, I went forth," use *At Dawning*. At cue "Bab, I'm poisoned!" play an agitato and continue this until cue, "Mr. Tom feels better now," then play *Twilight* theme. At cue "What does the book say," go into *Will o' the Wisp* again, with an agitato at cue "Well, here we go." Play this until cue "Jane, I made a slight mistake," then back to *Serenade Coquette*, agitato at chase. At cue "I never knew how expensive it was," return to the *Idyl*, and at cue "If this check isn't good," agitate with action until cue "It's \$50 this time," at which use *Twilight* theme, until title "Suddenly the dead arose," then agitato. At cue "Here, write your own check," quiet down into No. 6, from the Breil Album at title "That same night," with agitato at Bab's nightmare until she wakes, then *Twilight* again. At cue "This is my station," play *Coquette* theme, until "And then came the most exciting night," at which play the Breil No. 6, with agitato at shots. Play until cue "He's not a burglar," then *Twilight*. At title "The next morning" go back to *Will o' the Wisp*, and at cue "Oh, father, my life is blighted," play a few measures of minor chords, and then back into *Serenade Coquette* to the end.

PATHE TAKES STUDIO

Sanger Property at 133rd Street and Harlem River Is Occupied

The Pathe Company has taken over the property formerly known as the Sanger Motion Picture Corporation, located at 133rd Street and the Harlem River. The Sanger Motion Picture Corporation, incorporated to produce photoplays in co-operation with Margaret Anglin, installed their plant about two years ago, but never used it. Until the Pathe Company took possession, the property stood idle.

WASHBURN AT WORK

Bryant Washburn, the new Pathe star, has arrived in Los Angeles and begun work on his first Pathe play. Pathe has rented a portion of the Kalem studios at Glendale from the Diando Company, and extensive improvements have been made. It is at this studio that Mr. Washburn will be located. His director at Essanay, Richard Foster Baker, the man who put on the "Skinner" pictures, is with him and is directing him in the new picture, the working title of which is "Kiddie and Koe." Gertrude Selby will be Mr. Washburn's leading woman in the pictures.



GERALDINE FARRAR IN "THE WOMAN GOD FORGOT."
A Spectacle of Barbaric Splendor Produced by Artercraft.

"FOUR STAR SERIAL" IS CATCH PHRASE FOR PATHE'S "HIDDEN HAND"

Popular Players, in Story by Well Known Authors, Will Be Exploited Through Extensive Advertising

An interesting story, a feature production, four popular screen favorites, mystery and interest that will bring audiences back for fifteen weeks, and an advertising campaign that will reach every serial fan in the United States, are a combination that should spell "Success" for the next Pathe serial, "The Hidden Hand," which will be released November 25.

The story of "The Hidden Hand" is from the pens of Arthur B. Reeve and Chas. A. Logue. Mr. Reeve is well and favorably known as the co-author of "The Exploits of Elaine," "The Perils of Pauline," and as the creator of Craig Kennedy, the scientific detective, whose exploits are known to millions of readers throughout the world. Mr. Logue has several screen stories to his credit. These authors have written both the story and the scenarios.

"The Hidden Hand" has become known among the exhibitors as Pathe's Four-Star-Serial, as four prominent screen favorites enact the principal roles in the serial. Doris Kenyon, the star of the serial, has appeared on the screen for only a year and a half, but in those eighteen months she has made a notable record for herself. Her first appearance was in "The Rack," in which she was co-starred with Alice Brady. This is the first series in which she has worked, but the features in which she appeared were so successful that her name is favorably known to the screen fans of the country.

Sheldon Lewis, a featured member of the cast, is remembered for the excellent work he did as "The Iron Claw" in the Pathe serial of that name, in which he was featured with Pearl White and Creighton Hale. He was also a member of the cast of "The Exploits of Elaine," taking the part of the Clutching Hand in that serial. In "The Hidden Hand" he plays the part of Dr. Scarley.

Arline Pretty has had many big parts on the screen, playing first with King Baggot, and later as leading lady with Robert Warwick and Charles Richman. This is her second serial, but her first for Pathe, as she played the part of Princess Julia in "The Secret Kingdom." She was the leading woman in

Fairbanks's popular picture, "In Again—Out Again."

Mahlon Hamilton has been on the stage for ten years and is known throughout the land as one of the most polished of the younger actors. He began his career in "At Yale," then appeared with Jessie Bonstelle in "The Great Question," after which he played one of the principal roles in "The Chaperon," the play with which Maxine Elliott opened the New York City playhouse named after her. In pictures he played the part of Paul in "Three Weeks," and after that was leading man for Olga Petrova, Ethel Barrymore, Gail Kane and Marguerite Clarke in some of their best pictures.

The advertising and publicity campaign on "The Hidden Hand" is being conducted by the International Film Service and large display ads will appear in more than three-score important papers in the larger cities throughout the country. Most of these newspapers will carry the full novelization of this serial by Arthur B. Reeve, whose reputation as an author is big.

"The Hidden Hand" is being produced under the supervision of G. A. Smith, former Serial Publicity Manager for Pathe—the man who helped to make many of the serials Pathe has released the successes they are. He knows what the public wants in serials, and is responsible for giving additional thrills to the continued photoplay he is supervising.

COSTUMES IN ABUNDANCE

While several of the "stills" taken of Florence Reed in Harry Rapp's production of "The Struggle Everlasting" would suggest Garden of Eden simplicity, it is a fact, nevertheless, that Miss Reed has contracted a heavy burden in the fifty-seven varieties of costumes that are necessary to carry her through the scenes of Edwin Milton Royle's play.

Miss Reed, perhaps, establishes a record, for she makes no less than fifty-seven changes, and the quality of her gowns is suggested in the label of the celebrated Madame Frances. Incidentally, a modiste is at Miss Reed's side continually at the studio.



"JOAN OF PLATTSHURG."
New Production Starring Mabel Normand.—Goldwyn.

PRODUCERS CO-OPERATE WITH RELIGIOUS WORKERS

Churchmen Form Committee to Procure Picture Plays for Sunday Schools—Dr. Reisner Heads Movement

The producers of motion pictures who are members of the National Association of the Motion Picture Industry, have recently entered into a plan of co-operation with a special committee representing the Board of Sunday Schools of the Methodist Episcopal Church, through which feature pictures, scenics, comedies and short dramas are to be shown on Saturday afternoon and evening at the Grace Methodist Episcopal Church, West 104th Street, New York, of which Dr. Christian F. Reisner is the pastor. This special committee has selected an alert young college graduate in the person of J. V. Lacy of Chicago, who will direct the use of the pictures and study the moral, educational and recreational effects of the pictures.

At the recent meeting of the Board of Directors of the National Association a communication requesting the co-operation of the prominent producers was presented and Executive Secretary Frederick H. Elliott was empowered to arrange for the various programs which this committee requires. The afternoon programs are being made up for miscellaneous groups of children, absolutely non-sectarian and without discrimination. In the evening the programs comprise feature pictures for the family groups.

The committee consists of the following: Dr. Christian F. Reisner, pastor of Grace Methodist Episcopal Church; Dr. C. M. Stuart, president Garrett Biblical Institute; Frank L. Brown, general secretary of the World's Sunday School Association; Prof. W. J. Thompson, Drew Theological Seminary, and Dr. Edgar Blake, executive secretary Board of Sunday Schools of Chicago. Dr. Christian F. Reisner was the pioneer pastor to use motion pictures in connection with his Sunday night service.

It is proposed to form a large representative committee of Sunday school and church workers in New York which is to select and try out pictures upon different groups of children for the purpose of recommending these films all over the United States, either for Sunday school use or with advice to religious leaders that they can recommend

these particular photoplays to their people as worthy of being seen.

Dr. Reisner in his letter to President William A. Brady of the National Association, stated that he and his associates fully recognized the great power and usefulness of motion pictures, and felt confident that that the men in the business are convinced of the responsibility in molding the lives and character of the people in this country. He added that it was not their purpose to dictate, but they honestly desire to be helpful in giving wider circulation to those pictures of merit and proven usefulness.

The pictures which are recommended at large will also be referred to the International Sunday School Board representing all Protestant denominations and to one or two other interdenominational committees.

FOR COMING YEAR

Directors Dwan and Emerson Plan Ten Annual Fairbanks' Productions

While discussing plans for the new year, John Fairbanks, business manager of his brother's Artcraft company, said: "We hope to make ten productions next year. With two directors on the payroll, namely, Allan Dwan and John Emerson, it will be a simple matter for each one to make five good pictures in twelve months, which allows Douglas a week's vacation between stories. Each director has a staff of assistants who look after the technical side of the production, while Dwan or Emerson concentrate on his story. Keene Thompson will collaborate with Dwan on scenarios, while Anita Loos continues with John Emerson, and, of course, Douglas will act in a supervisory capacity. We are gradually corraling several excellent scenarios, to be developed along the lines of the Fairbanks' school by our staff writers. Ruth Allen is scenario editor and is in a position to render immediate decisions on submitted manuscripts."

As in the past, Fairbanks is paying particular attention to the personnel of his supporting casts, and it is probable that some new players with striking personalities will be introduced during the coming year.



GAIL KANE AND LEWIS T. CODY.
In "A Game of Wits"—American Mutual.

SHORTAGE OF PENNIES SERIOUS ACCORDING TO MARCUS LOEW

Prominent Showman Prophecies Raise of Prices to Even Figures
—Advocates System Adopted in Canada

In an interview with a representative of *THE MIRROR*, Marcus Loew, after the admission tax had been in operation one day, stated that it probably will become necessary to raise the price of admissions to theaters all over the country owing to the serious shortage of pennies, which are needed to make change because of the uneven prices at the box office.

Should Mr. Loew put the raise into effect the entrance fees would be divisible by five, as they are at present, doing away with the necessity of using pennies, which are practically impossible to secure in sufficient quantities. Mr. Loew stated that the banks would not release more than two to three dollars' worth of coppers at a time, which are a mere drop in the bucket.

Speaking of the method of collecting the tax from the patrons of the motion picture houses, Mr. Loew said that the United States government should have adopted the method that exists in Canada, which does away with all possibility of a dishonest exhibitor misrepresenting the number of his admissions and thereby cheating the government of the full amount due.

It is his opinion that exhibitors should be compelled to sell strip tickets, checked by the government, eliminating the chance that the little fellows have of stating lower admission figures than had actually been paid them. Also, by this method, it is possible to sell five or ten tax tickets at a time, which would alleviate somewhat the existing penny confusion.

VITAGRAPH HOLDS MEETING ANENT TAX

Report Is Rendered That Exhibitors Plan Co-operation with
Film Companies to Meet Federal Assessments

A special meeting of Greater Vitagraph sales chiefs was called last week by Walter W. Irwin, general manager of the company's distribution, at which he received a complete report on conditions in all parts of the country. For several weeks prior to the conference, which was held in the company's offices in New York, Mr. Irwin had had the company's Eastern and Western division managers, E. Auger and H. D. Naugle on special tours of their respective territories, and A. W. Goff, assistant general manager, made a special trip to the South to study conditions there.

Mr. Goff visited New Orleans, Atlanta, Baltimore and Washington, and spent a day in Philadelphia on his way to New York. He brought back encouraging reports of conditions among the exhibitors of the South, especially in Louisiana and Mississippi. He said that the recent sugar crisis, which means millions of dollars for the planters of Louisiana, is going to have a splendid effect on theatrical conditions, especially in the outlying districts of the state where the greater part of the population relies on the sugar industry for its income. Mississippi, he found, is enjoying an era of prosperity as the result of the good prices for cotton and the same condition prevails in Georgia.

One of the main purposes of General Manager Irwin in sending his aides out was to have them confer with exhibitors on the federal tax problem and to assist them in any way possible to surmount the difficulties resulting therefrom. They reported that the majority of exhibitors look at the matter from a patriotic standpoint and are ready to co-operate in any feasible plan that can be devised to work out the tax problem harmoniously. Their chief difficulty, they believe, lies in convincing the public that the new tax is a levy on entertainment and not on places of entertainment and, therefore, is to be borne by the entertainment seeker.

Practically all exhibitors have reproduced in programs or on placards displayed in lobbies and over ticket windows notices that the government has ordered the collection of the tax. On the advice of the Vitagraph representatives, who followed out a previously arranged plan, many of the exhibitors have sent out letters putting the matter to their patrons in a simple proposition of dollars and cents as follows:

"How many times a year do you go to a motion picture theater?"

"If you go once a week, or 52 times a year, you are only giving Uncle Sam \$0.52."

"If you go twice a week, or 104 times a year, you are only giving Uncle Sam \$1.04."

"If you go every night in the week, or 365 times a year, you are only giving Uncle Sam \$3.65."

"We leave it to you—Is THIS TOO MUCH FOR YOU TO CONTRIBUTE IN THE FIGHT FOR WORLD FREEDOM?"

"REMEMBER! Our boys are matching their lives against your pennies."

This argument, of course, is based on the ten-cent admission, but without losing any of its weight it applies with equal force to the fifteen and twenty-five-cent houses, and the Vitagraph officials report that many of the company's clients have already received assurances from their patrons that they will gladly pay the tax.

Mr. Goff also reported that all the exhibitors in the District of Columbia are looking forward to an increase in business at the nation's capital as the result of the "bone-dry" law.



SCENE FROM "THE ADVENTURES OF CAROL."
Kate Lester and Madge Evans in World Picture.

FANNIE WARD BUYS FROM PRESIDENT

Pathe Star Purchases Bonds
from Chief Executive at
White House

To Fannie Ward, the Pathe star, goes the distinction of having been sold \$50,000 worth of Liberty Bonds by no less a person than the President of the United States himself. This is how it happened.

Miss Ward consented to go to Washington on Liberty Bond day to sell bonds on the White House lawn. Everyone will remember what miserable weather conditions prevailed on that day. When Miss Ward arrived at the capital the rain was descending in torrents and all hope of carrying out the original intentions of selling the bonds out of doors had to be abandoned. Miss Ward, however, was invited to meet the President. He complimented her upon the assistance she was giving to the great cause and spoke so eloquently upon the necessity for every American, buying the bonds as liberally as his or her means would permit, that Miss Ward said, "Mr. President, I wish that you personally would receive my subscription for \$50,000 worth of the bonds." That the President was greatly pleased and accepted the subscription goes without saying.



FANNIE WARD
New Picture of Pathe Star

PATHE ANNOUNCES NEW "SCREEN MAGAZINE"

"Argus Pictorial" to Be Issued Every Other Week—Will Present Subjects of a Scientific, Scenic and Educational Nature

Pathe, on Nov. 18, will release the first issue of a new "screen magazine" in one reel, the "Argus Pictorial," to be issued every two weeks thereafter. This magazine is devoted to ultrascientific, scenic, art and educational subjects. It is the culmination of long and tireless efforts on the part of the head of the company, Horace D. Ashton, who has devoted several years of study to reach the point where subjects which were heretofore considered impossible as screen stories could be presented in an entertaining and instructive manner to the average theater-goer.

It took a great deal of energy, ingenuity and imagination on his part to find a satisfactory means of telling the story of the ultra-microscopic germ life which will be a feature of the "screen magazine."

This magazine will not be devoted en-

tirely to microscopic and ultra-microscopic subjects. The big game that one finds beyond the vision of the human eye, scenic subjects from all parts of the world, and the life stories of our insects will be presented, and many other difficult art and scientific subjects that will interest the public.

The Argus Laboratories, Inc., has correspondents in far-off parts of the world, including Australia, the South Seas, New Zealand, Siberia, Africa and Alaska, and artistic and interesting "educational" from these countries will be included in the magazine.

An interesting subject in the first issue is the life history of the "Star-Fish." Pictures taken under water, on the beaches, on artificial sea-bottoms in aquariums, under the most trying circumstances were necessary to produce this part of the "Argus Pictorial." Yet under his hands the star-fish becomes a living, breathing, interesting creature of the earth, and is a feature of the magazine.

PERFECTING DETAILS IS CAUSE OF DELAY

Petrova Determines to Have
First Picture Absolutely
Correct

In response to inquiries that have come to Petrova Picture Company as to why "Daughter of Destiny," the first Petrova picture, was delayed beyond Oct. 22, the date first announced, Frederick L. Collins, president of the company, authorized the announcement that "Daughter of Destiny" was completed by Madame Petrova exactly as scheduled, and that the postponement of the date of release has been due to the extraordinary care that has been taken to insure the mechanical perfection of the picture, in titling, tinting and cutting, the picture having been gone over a half-dozen times by expert cutters to insure that each reel has been stripped of superfluous details. The Rialto Theater will soon show the picture.

TAX ON FILM INTERPRETED AT MEETING IN WASHINGTON

Revenue Commissioner Rules Impost Is Collectable Only at Initial Sale or Lease of Positive Print

WASHINGTON, D. C. (Special).—The result of a prolonged meeting last week in Washington, between a delegation of film men, including William A. Brady, Pat Powers, J. A. Berst, Gabriel Hess, William Wright and Lee A. Ochs, and Deputy Commissioner of Internal Revenue George E. Fletcher, and other members of the Bureau of Internal Revenue, was another interpretation of the war emergency revenue law, and one that greatly lightens the tax upon positive films, which was ruled previously should be one-half cent per foot, levied upon the manufacturer each time he rented the picture to an exhibitor. The new ruling states that this tax is collectable only upon the occasion of the initial sale or lease.

The interpretation as it stood before, spelled ruin to the motion picture industry, it was pointed out, and the purpose of the delegation visiting Washington was to protest against this ruling. Mr. Fletcher was convinced by the delegation that an error in interpretation had been made, and it is said a letter was dictated stating the new position to be taken by the Treasury Department in the matter. This will provide that only one tax of one-half a cent will be levied upon each foot of positive film manufactured and released for exhibition, and when this letter, which will be signed by Commissioner of Internal Revenue Daniel C. Roper, comes it will be accepted as a final and official interpretation of the matter. The letter is expected this week.

The ruling which was protested against came some time ago in the form of a letter to William Wright, of the Kalem Company, who requested a definite interpretation of the act. Over

the signature of Mr. Roper the letter stated, in part:

"You are advised that as the tax is placed, not upon the manufacture of the film itself, but upon its sale or lease, the office is of the opinion that the tax should be paid, not by you who do the commercial work merely, but by the owner of the film or positive print, and upon him the tax will be imposed at one-half cent per foot each time the same is sold or leased."

Exhibitors and manufacturers had proceeded along these lines. At the protest meeting the officials admitted that a mistake had been made, and Mr. Talbott, of the Internal Revenue Bureau, speaking to Mr. Wright of this letter in a personal way, said that it appeared to him absurd; the tax is not on the sale or lease of the films but an excise law on the commodity, taxable once and only once. He said this was undoubtedly the view of the Senate Finance Committee, which realized that it could not put a direct tax on the commodity, but could assess an excise tax. "When once this tax is paid, it is all the tax that there is," he said, and he further remarked that he did not believe there was any argument about that part of it.

It was suggested that inasmuch as the decision came from the commissioner and as it was apparent an error had been committed in holding that this tax should be paid each time a film was leased, the problem should be put up to Mr. Roper in letter form. This suggestion was accepted and the following letter was addressed to the commissioner:

"Washington, D. C., Oct. 29, 1917.
"HON. DANIEL C. ROOPER,
"Commissioner of Internal Revenue,
"Washington, D. C.

"Dear Sir:
"Mr. William Wright, secretary of the Kalem Company, Inc., of 235 West Twenty-third Street, New York city, has called my attention to a letter which he received from you, dated Oct. 23, 1917, from which I beg to quote as follows:

"In reply you are advised that, as the tax is placed not upon the manufacture of the film itself, but upon the sale or lease, the office is of the opinion that the tax should be paid not by you who do the commercial work only, but by the owner of the film or positive print, and upon him the tax will be imposed at one-half cent per foot each time the same is sold or leased."
"I assume that in the great stress of business that is presented to you at this time your opinion expressed in your letter must have been based upon a hurried interpretation of the War Revenue Act. The language of the Act itself and the intention of Congress to be gathered therefrom clearly indicates that the tax of one-half cent per foot on positive motion picture films (containing a picture ready for projection) is a footage tax upon the original sale or lease and not upon re-sales or re-leases.

"I would appreciate the courtesy of a reconsideration of your opinion expressed in your letter to Mr. Wright at the earliest possible moment, in view of the fact that the tax is now in force and has been since Oct. 4, 1917.

"Very respectfully,
"(Signed) WILLIAM A. BRADY,
"President National Association of the Motion Picture Industry."

Two days later Mr. Brady dispatched to the commissioner another communication in which he requests that some action be taken to recommend to Congress at its next session, to amend or modify the act. The letter follows:

HON. DANIEL C. ROOPER,
Commissioner of Internal Revenue,
Washington, D. C.

My dear Commissioner:
The National Association of the Motion Picture Industry, which is representative of all branches engaged in the manufacture, production, sale and exhibition of motion picture throughout the United States, in furtherance of its attitude of sincere co-operation with all Departments of the Government of the United States, respectfully tenders to you who are charged with the administration and enforcement of the War Revenue Act of Oct. 3, 1917, its services and aid in any direction which you may command.

In carrying out and enforcing the War Revenue Act, we appreciate it is not your



"THE STRUGGLE EVERLASTING."
Milton Sills, Florence Reed and Irving Cummings.

intention, nor desire, to unnecessarily burden those engaged in the moving picture or any other industry. Mindful of the fact that you are not wholly familiar with the actual manufacturing and working conditions with relation to the production and exhibition of motion pictures, we respectfully suggest, before you promulgate any regulations with relation thereto, that you permit the National Association of the Motion Picture Industry, by an appointment of an individual or committee, to consult and advise with you with respect thereof, with a view of making known to you the conditions and problems the industry is daily confronted with. By this means we feel that such regulations that you may prescribe will result in their being fair, just and workable.

We feel it is hardly necessary for us to advance any argument to point out the injustice done to the motion picture industry by Congress in fixing the present tax upon it. It is the only industry directly taxed

on its finished product regardless of the cost of production. You no doubt realize this, as well as many other irregularities and inequalities of the Act and others which will necessarily appear to you after its administration is fairly under way. As a result of your experience, you undoubtedly will, through the Secretary of the Treasury, make a number of recommendations to Congress at its approaching session, to amend or modify the Act.

Will you give us the opportunity of conferring with you to concretely point out the hardships and inequalities with which the industry are burdened as a result of this tax, so that you may have an intelligent and clear statement of our reasons and facts upon which we base them.

Awaiting your advice, we remain,
Very truly yours,
NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY, INC.,
W. A. BRADY.

TO FIGHT MARYLAND BOARD OF CENSORS

Exhibitors in Convention Take Steps to Rid State of Annoying Officials—Plan of Work Formulated

The Maryland Board of Motion Picture Censors received a broadside last week when the Motion Picture Exhibitors' League held a convention, wherein a campaign was launched to have the next state legislature repeal the present law and abolish the Board of Censors. The cause of contention was the arbitrary method of the board in its elimination of sections of films whose nature did not warrant elimination.

The meeting, at which were present many representatives of large film corporations, considered at length just how to accomplish the object of having the legislature abolish the board. Thomas D. Goldberg urged that the film corporations have their salesmen visit each of the exhibitors in Maryland and have them get an expression from the candi-

dates for election to the legislature as to how they stood in the matter of having the Board of Censors abolished.

It was then decided to sound the candidates and to support only those who would work with the motion picture men. Candidates who agree to assist the motion picture exhibitors in their fight, will be given all the support possible in the coming election, and slides showing their pictures and asking the support of voters will be shown in every picture theater in the district in which they are running.

A committee was also appointed to arrange for having suitable slides sent to all picture theaters in Maryland to instruct patrons of the theaters about the war tax.

SPLIT AMONG ADVERTISERS

Arthur James Resigns When Anti-Hearst Resolution Is Dropped

At a stormy meeting held Nov. 2 at Keen's Chop House, the Associated Motion Picture Advertisers rescinded the resolution the organization passed at a meeting on Oct. 25, which urged motion picture concerns to refrain from advertising in the publications controlled by William Randolph Hearst, "and all other publications pro-German or anti-American in their sentiments."

John C. Flinn was spokesman for the group that fought against the resolution on the ground that the association should not in any way become involved in political issues. Arthur James and several others resigned.

DISTRIBUTORS WILL MEET

State Rights Corporation Convenes to Dispose of Manufacturers' Products

The announcement is made from the office of Sol L. Lesser that the next meeting of the State Rights Distributors, Inc., will be held at the Claridge Hotel, New York City on Tuesday, Nov. 20, at 11 A. M.

As many pictures have been presented to the members for national distribution, this will be one of the most important meetings. The offices of the corporation are temporarily located at room 523, Longacre Building.

Mr. Lesser advises that the organization being complete, manufacturers who have worthy productions can secure an immediate market.



FLORENCE DESHON.

Florence Deshon, who has just been placed under a long-term contract by Greater Vitaphone, is the third young woman to have been engaged in as many weeks by Albert E. Smith, president of the concern. Mr. Smith has been combing the actress's ranks thoroughly of late and after seeing Miss Deshon's screen ability, he is positive he has a valuable addition to his roster of new players. Miss Deshon's career includes both stage and camera work and in both she has been highly successful. Her last screen appearance before being engaged by Vitaphone was in an important role in "The Judgment House." Last season she played in "Seven Chances" at the Biograph Theater and on tour.

KEEPS FAITH WITH CONTRACT CUSTOMERS

Program Release of "Thais" Is an Example of Square Dealing

Goldwyn Pictures Corporation during the past fortnight has reaped the reward of dealing fairly and liberally with its contract customers by announcing its intention of giving all contract customers the most spectacular and costly of all the Goldwyn productions, Mary Garden in "Thais" at their regular rental prices. Such a production, backed by exploitation and the public interest that attaches to "Thais" would, it is believed, make more profits than six or eight other pictures put together, if handled as a special.

It is Mr. Goldfish's contention that no matter how remarkable a producing organization is assembled in the film industry that there is no possibility of there being a company that month in and month out turns out one hundred per cent. pictures. There are occasional pictures that do not attain the degree of perfection that represents the normal achievement of a carefully operated producing firm. These below normal pictures are played by contract exhibitors of any company, and this fact strengthened Samuel Goldfish's intention of giving Goldwyn's best and most expensive production to the men who have shown their faith in the business honor of the company and their liking for its initial pictures.

From every section contracts have come into the Goldwyn home offices during the past two weeks, giving an added stimulus to the already impressive booking records established by this newest of big organizations.

CENSORS AGAIN MAKE RIDICULOUS RULING

Philadelphia Board Objects to "Camille" and "The Hungry Heart"

PHILADELPHIA (Special).—Again the State Board of Moving Picture Censors has demonstrated its incompetency by ridiculous rulings on two very artistic film plays. Both films have been held up until the producers express a willingness to so mutilate the pictures that from an exhibitor's standpoint they will be worthless.

The injustice of the stand taken by the censors is so apparent that the Stanley Company has found it necessary to appeal to the courts. The first films which this board of guardians of public morals has seen fit to object to is "Camille," scheduled for last week at the Arcadia. The censors refused to pass it. The picture has been viewed by many experts who have testified to its artistic merits, and a decision from the bench is now anxiously awaited by the exhibitors.

The other photoplay which the censors don't like is "The Hungry Heart," a dramatization of David Graham Phillips' popular novel, featuring Pauline Frederick. In this film the censors object to any reference to maternity before the stork arrives. The artistic work of this film is so evident that there has been a division of opinion among the censors, one brave one threatening to resign if his colleagues have the austerity to disagree with him.

Alma Hanlon, who has starred with conspicuous success, both from an artistic and box-office standpoint in upwards of ten big feature pictures released by Harry Raver during the past year, has been selected to create the leading role in the new mystery play.

WHAT THEY STAND FOR



SAMUEL S. HUTCHINSON
President of American Film Company

"Many people," says Samuel S. Hutchinson, president of the American Film Company, Inc., who has a wholesome philosophy of his own, "are fond of chasing after strange gods, even in the motion picture field; but eventually they come back to the safe-and-sane basis and flock once more to the theaters that offer them the absorbingly human picture with a mental tonic quality."

Mr. Hutchinson stands squarely and uncompromisingly for steady progress, well balanced and directed by a continuity of purpose. He plans his work ahead for months, and is among the men in the film business who correctly gauge the needs of the public. He possesses, in a marked degree, the ability to sense coming changes in the public taste, and is always just a bit ahead of the change and ready to offer just what is demanded in progressive pictures of high quality.

"A progress that is unbalanced, uneven and spasmodic is a liability rather than an asset to any company," asserts Mr. Hutchinson, "the American Film Company, from the very first, has been absolutely square with its public and equally honest with itself. It has promised nothing that it has not been able to deliver."

This is not only because Mr. Hutchinson maintains a steady hand on the executive wheel; but because he is a good judge of men and selects them wisely for every department.

He is rather more given to doing things than to talking about them, and believes in American pictures telling their own story.

"I want our audiences to be our friends," he explains, "and to recognize the fact that the name 'American' on any program means a picture that is all right in every way. We feel that the confidence of the public in our pictures is our greatest strength."

Mr. Hutchinson is in favor of producing only such pictures, at present, as will enable the public to forget, in some measure, the cruel strain of the war. He figures that screen offerings should endeavor to offer wholesome recreation and nothing but this class of pictures will be produced at the American Film Company studios at Santa Barbara just now.

"The American will continue to produce only five-reel dramatic subjects," he concluded. "With Margarita Fischer just returned to our company, and with Mary Miles Minter, Juliette Day, William Russell, and others of equally prominent standing in the screen world, we consider that we are ready to compete with anybody in the production of excellent pictures. We look upon the strong demand for pictures of clean virile quality as an excellent indication for future prosperity in the film business."

ALEXANDRIA RECONSTRUCTED AT FORT LEE

Goldwyn Company Reproduces Architectural Magnificence of Early Egypt—Temple 115 Feet High

A faithful reproduction to scale of one of the principal streets of the ancient city of Alexandria, Egypt, is a scenic feature of Goldwyn's production of "Thais," Mary Garden's first motion picture vehicle.

On the lot back of the studio at Fort Lee there has been erected a group of buildings reproducing in the finest and most artistic detail every architectural and structural feature of Egypt's

"golden city" of the fourth century. Four hundred years after the birth of Christ, Romans, Greeks, and Egyptians worshipped in marble temples the old gods of their fathers, while the Christians, but lately freed from three centuries of martyrdom, still prayed in dark caves and secret cellars in constant peril of fresh outbreaks of persecution.

The Greek-Egyptian temple at the head of the street is the most imposing

LESS TRAGIC THAN "THE PAINTED DOLL"

Second Russian Art Film Again Stars Ivan Mosukin

"The Queen of Spades" is announced for release, Nov. 18, as the second of Pathe's series of Russian Art Films; and is described as even better for the American market than the first picture, "The Painted Doll," which was received very well by critics and exhibitors. As in "The Painted Doll," the star of "The Queen of Spades" is Ivan Mosukin.

The tragic note is not so accentuated in this picture as in the previous offering. The predominating features of the story are found in scenes showing Russian court life and gambling halls of Versailles. These scenes lend an attractive color to the picture and the sincere, intense acting, it is said, carries the interest along without cessation.

Mosukin plays the sinister Strogoff, whose story is graphically told. Mme. Duvan appears as Countess Anna Fedotovna, whose part in the story is a prominent one. She is first introduced as an aged woman, the grandmother of Prince Tomsy. The latter relates at a men's club the manner in which she amassed a fortune playing a secret system at cards. As this tale is being related, the life of Countess Fedotovna, sixty years previously, is pictured, and it is that part of the production that brings in the attractive court scenes. Mme. Orlova also has an important role, that of Lizaveta, the young companion of the countess, to whom Strogoff professes love falsely.

ENID BENNETT JOINS INCE

Court Decides She Is Free to Break Old Contract

A signal success has been won in the Los Angeles courts by Enid Bennett. Judge Russ Avery deciding that she does not have to continue in the employ of the N. Y. Motion Picture Corporation, inasmuch as she signed her contract with that concern under the impression and with a complete understanding, that she was to be supervised by Thomas H. Ince, personally, in all her film work.

Miss Bennett sought to be relieved from the terms of this contract and after listening for two days to the arguments of both sides, Judge Avery rendered a decision favoring the talented young star.

structure in the great set. Across its commanding front are six Byzantine columns, each sixty feet high and fifteen feet about the base. Downward from these leads a flight of seventy stone steps, constructed, for photographic purposes, of concrete, but strikingly like the originals they duplicate.

The temple is 115 feet high from the foot of the steps to the peak of the roof and 140 feet wide. The street, of the width of the temple, is 350 feet long. On each side of it are a score or more of small shops, houses, booths, and similar structures.

A force of fifty men working seven days a week for nearly three weeks built this tremendous scene set. When the scene is photographed more than 1,500 men and women will be required to people it.

The photography of "Thais," by the way, is progressing splendidly. There have been few delays unanticipated, though the magnitude of the production calls for photography covering every angle of the action and settings.

OPEN MARKET



STATE RIGHTS

"EMPTY POCKETS" IS BOUGHT BY FIRST NAT'L EXHIBITORS' CIRCUIT

Deal Is Closed by Herbert Brenon When Picture Is Endorsed by Entire Purchasing Board

One of the important transactions of the past week is a deal that has just been consummated between the Herbert Brenon Film Corporation and the First National Exhibitors' Circuit, Inc., whereby the latter organization has acquired the distribution rights for Brenon's "Empty Pockets," by Rupert Hughes.

The Brenon-Exhibitors' combination came as a distinct surprise to the industry. The officials of the Brenon Corporation consider it one of the highest compliments ever paid their producer and director, Herbert Brenon, because the transaction was unanimously endorsed by the entire purchasing board of the First National Exhibitors' Circuit.

"I am exceedingly proud of the honor accorded me by the astute showmen of the First National Exhibitors' Circuit," says Mr. Brenon. "I realize that every director of that organization is a shrewd and keen exhibitor—each a representative man in his section of the country. An organization

which has as its purchasing board such men as S. L. Rothapfel, of New York, T. L. Tally, of Los Angeles, Harry S. Schwabbe, of Philadelphia, Fred Dahaken, of San Francisco, Aaron J. Jones, of Chicago, Robert Lieber, of Indianapolis, E. H. Hulsey, of Dallas, and J. D. Williams, of New York, could not be otherwise.

"Empty Pockets," which is now being completed, was adapted for the screen by Mr. Brenon from Rupert Hughes's popular novel of that name. It has a swift and compelling mystery story, which is said to be extremely effective on the screen. Being told with Mr. Hughes's unusual insight into the varying phases of New York life, it presents striking opportunities to the producer. Bert Lytell, who played the title role in "The Lone Wolf," has the principal male role, while the cast numbers Barbara Castleton, Susan Willis, Katherine Galanta, Peggy Betts and other well known players.

BUY SUPER-FEATURES

Dollman and Vandawalker Secure "Today" and "The Mad Lover"

The Pathe super-features, "Today" and "The Mad Lover," have been purchased by Dollman and Vandawalker for the states of Illinois, Indiana and Southern Wisconsin. The purchasers are operating under the name of the Dollman Film Company, with headquarters at the Consumers Building, Chicago.

Tom North, manager of Pathe's super-feature department, has just returned from Chicago where he has been spending several weeks and where he put through the deal with the Dollman Film Company. He reports that the territory now sold on these two features leaves comparatively little still open for negotiation and that there are a number of bidders for the unsold territory, which includes New England and some of the Southern States.

STILL WITH KING-BEE

A statement was printed last week in one of the trade papers to the effect that Nat. H. Spitzer, vice-president and sales manager of the King-Bee Films Corporation, had severed his connection with that concern, and would devote his energy to the exploitation of the new Leah Baird productions. In a letter to THE MASON Mr. Spitzer emphatically denies that he has relinquished his interests in King-Bee.

"PERSUASIVE PEGGY" IN OHIO

Harris P. Wolfberg of Pittsburgh has acquired the rights of the Mayfair production "Persuasive Peggy" starring Peggy Hyland, for the territories of Western Pennsylvania, West Virginia, and Ohio. Shallenbarger and Priest, of Times Building, New York, arranged the transaction.

FAVORABLY RECEIVED

Harry Berg, president of Berg Productions, who is making a trip across the continent in the interest of the Barbara Castleton Features, which he will shortly begin releasing, reports an enthusiastic reception of the pictures on the part of the state rights trade throughout the West, and feels that the success of his new organization is assured.

RIGHTS TO "THE BARGAIN"

The W. H. Productions Company has announced the sale of the rights to the release featuring William S. Hart as "The Two-gun Man" in "The Bargain"; New York city being sold to The Magnet Film Exchange, and Canada to the Regal Film, Ltd., of Toronto.

BOARD IN ATLANTA

The Atlanta Board of Review of Motion Pictures, which is made up of a committee of the Carnegie Library of that city, and is authorized to act in such capacity by the city, has just published a synopsis of its policy. This is largely based upon the general policy of the National Board of Review of Motion Pictures.

In Baby Osborne's latest picture "The Little Patriot," which is not yet down for release, Herbert Standing played an important part, this being his first appearance in Pathe pictures. Mr. Standing is an actor of long experience and high reputation.

LEAH BAIRD PICTURES

Star to Receive \$1,500 Weekly and a Share of the Profits

A recent announcement of considerable interest is to the effect that Leah Baird is to be starred in six big features, all of which will be adaptations of well known novels. Her salary is said to be \$1,500 a week and she is also to receive a share of the profits. Production work on the first picture will commence within the next three weeks. A Wall Street institution of international reputation is furnishing the financial backing necessary for the six productions.

It is probable that Nat. H. Spitzer, who has a creditable reputation in feature selling, will handle the sales end of the new Leah Baird pictures. However, no arrangements have been settled definitely between Miss Baird's company and Mr. Spitzer, although a flattering offer has been made. The method of distribution also remains to be determined upon.

KING-BEE INCENUE

Leatrice Joy, a New Orleans girl, has been engaged by Louis Burestein, president of the King-Bee Films Corporation, to act the leading ingenue roles in all the Billy West comedies for the next year. She left New York on last week on the King-Bee special train.

TERRITORIAL RIGHTS FOR SCREEN "RAFFLES"

John Barrymore Is Star in Adaptation of Famous Story

One of the interesting screen offerings of the current season in point of story, author, star and cast is the film version of "Raffles," the Amateur Cracksman, now being allotted to territorial purchasers throughout the country.

The book from which the picturization was made by the Hy-Class Producing Company was written by the celebrated English author, E. W. Hornung, and has been published in various languages. Dramatized for stage purposes shortly after its appearance in print form, "Raffles," for several seasons, was a Broadway success.

In order to present a star whose dignity and reputation would be in keeping with the book and play, the Hy-Class Producing Company engaged the services of John Barrymore, well known to theater goers in this country for his appearance in the stellar role of many legitimate stage successes. Prominent in the supporting cast is Mike Donlin, ex-idol of the New York Baseball Club. Donlin portrays most capably and effectively the role of the thief in "Raffles."

U. S. BOOKING CORPORATION PREPARES FOR BIG CAMPAIGN

Territorial Allotments for Distribution of Products—Ince's Spectacle to Be Released in November

Arrangements for the launching of a country-wide business drive in the interest of the newly organized U. S. Exhibitors' Booking Corporation are rapidly being rushed to completion and within another week the organization will be in full operation having executive offices in New York and branches in every important city in the United States and Canada.

The New York headquarters, under the supervision of Frank Hall and William Oldknow, moving spirits in the new organization, incorporate the accounting, main booking, publicity and advertising departments. The staff took possession last week of offices comprising the entire top floor of the Times Building.

Distribution of the U. S. productions in many of the large cities of the country will be handled by the Hoffman-Fourquare exchanges. The Southern territory will be in charge of Mr. Oldknow who operates a chain of exchanges in all of the principal cities south of the Mason-Dixon line, with headquarters in Atlanta, Georgia. The Frank Gersten exchange will handle distribution in New Jersey. The Canadian territory also will be covered by the Four-square system. The U. S. subjects will

be marketed by a system of exchanges that girdle this country and Canada, numbering in the aggregate about twenty-five different branches.

A special representative of the U. S. Exhibitors' Booking Corporation will be stationed in each of the aforementioned exchanges and it will be his duty to attend solely to the exploitation of the U. S. productions. Not only will he book the pictures but he will assist the exhibitor in the important work of promotion. A system of active co-operation by which the U. S. Exhibitors' Booking Corporation will lend special aid to exhibitors in exploiting its films is now engaging the attention of advertising experts.

The work of organizing the sales forces in the Western territory is in charge of Joseph Partridge, one time general manager of the V. L. S. E. in New York and later affiliated with the Triangle Distributing Corporation. Mr. Partridge has left this city on a tour of the Western division and will place U. S. representatives in all of the exchanges west of Philadelphia. He will visit Pittsburgh, Cleveland, Detroit, Cincinnati, Chicago, St. Louis, Kansas City, Columbus, Toledo and may go to the Coast.

Mr. Partridge also will arrange for trade showings of "The Zeppelin's Last Raid," Thomas H. Ince's new spectacle which will be the initial release of the new enterprise. Trade showings will take place this week in New York, Philadelphia, Pittsburgh, Boston, and in other western cities next week. Showings of "Those Who Pay," starring Hattie Barriscale, the second of the U. S. pictures, will follow. No release date for either production has yet been announced, but it is highly probable the Ince spectacle will be given to the exhibitors not later than November 15. No bookings are being accepted in advance of the trade showings.

The assembling of the distribution forces in New York and elsewhere in the East is in the hands of Lynn S. Card, general sales manager of the new concern, who will make his headquarters in the main office in New York. Mr. Card will devote his attention principally to the development of the Metropolitan territory.

SELL RIGHTS EARLY

Mayfair Production Is Disposed of Prior to Trade Showing

State right selling is a hard game these days—at least, that is what many people are saying. But this is not the case with "Persuasive Peggy," the Mayfair production in which Peggy Hyland has scored a success. The picture had not been publicly shown to the trade; there had been no press exhibition or reviewing before the larger part of the United States had gone in one block; the Middle West (including Chicago) disposed of; and comparatively little territory left open for negotiation. This constitutes something of a record in state right exploitation.



A STRONG SCENE IN "EMPTY POCKETS," Brenon's Production of Rupert Hughes's Novel.

NEW ANGLES FOR THE EXHIBITOR

BUSINESS BETTER THAN EVER UNDER INCREASED PRICE SCALE

Head of Circuit of Theaters in Canada Talks of Experiences to Mirror Correspondent—Standing Room Only at Monarch

By GEORGE FORBES

EDMONTON, ALTA. (Special).—H. J. Allen, manager of the Allen circuit of theaters, of which the Monarch Theater, Edmonton, is one, visited this city recently on a tour of inspection. In conversation with him he brought to our attention the results of the increased price policy inaugurated in the Monarch Theater, as well as in the other theaters controlled by this company.

In so far as the Monarch Theater, Edmonton, is concerned, of which general Max Allen is the local manager, there is no question as to the benefits resulting from the new policy. While it is true that at the opening of the new policy the house lost a certain number of its patrons, yet with the continuation of the policy and the putting on of shows which are well worth the price of admission, the house is playing to many more people than formerly.

Notwithstanding the fact that the admission prices have been increased 66 2-3 per cent, Mr. Allen informs us that when he has attractions of merit, which are the rule at the Monarch, he plays to many more people than formerly. It appears also that the public has been educated to the new price policy and what to expect for that price and the patrons are wholly satisfied,

as witness the matinee business on "Becca of Sunnybrook Farm."

This picture played to capacity every evening during the entire week and the real criterion of the success of the policy is contained in the statement that "standing room for matinees has been at a premium." Mr. Allen further informs us, and we know this to be a fact, that he is one of the pioneer exhibitors in Western Canada who inaugurated the long run policy. He claims that he has been more successful in the showing of pictures a full week than in changing twice a week, provided always, and this is very important, that the feature is of the requisite quality.

The Monarch Theater has arranged for the complete Paramount and Arctcraft programs. Furthermore, it has arranged for the majority of the selected program subjects, which gives this house supremacy in regard to the class of films shown.

We commend Mr. Allen's remarks to other exhibitors throughout the United States and Canada and it would be well that they be carefully noted.

The writer of this article wants particularly to draw the attention of the exhibitors to the fact that conditions in Edmonton at present are by no means flourishing and the photoplay situation, therefore, is all the more remarkable.

EXHIBITORS REFUSE TO PAY

Members of the American Exhibitors' Association have refused to pay the tax of 15 cents per reel for films delivered by exchanges upon the theory that the footage tax is a tax upon the manufacturer and the Eastman Company and was never intended as a tax to be paid by the exhibitor. Present indications are that exhibitors will not be compelled to pay this tax.

"OUTCAST" DRAWS CROWD

Ann Murdock, the Charles Frohman star, now appearing in Frohman successes in motion pictures released through Mutual proved her box office value in "Outcast" when it was shown for three days at Proctor's Theater, Troy, New York.

The following letter has been received by Mutual from H. E. Emde, resident manager of the theater:

"On Oct. 18, 19 and 20, we played the Mutual-Frohman feature, Ann Murdock in 'Outcast.' It is with much pleasure that we compliment your exchange on the excellent quality of this feature and we also trust there will be many other releases on your program which will prove of as good box office value."



TONY SUDEKUM

Toney Sudekum, perhaps operates more moving picture theaters than any other man in Tennessee. Four of these are located in Nashville, where he was "born and bred," while he controls twenty-one houses in other cities and towns in Tennessee and Kentucky. Besides being a most successful exhibitor, he is prominently interested in many outside enterprises. "Mr. Toney," as he is familiarly known, is thoughtful, generous and gracious. For example—using only one instance where these virtues are in evidence, and most certainly appreciated—he has, at his own expense, set up operating machines at the State Industrial School, the Isolation Hospital and the State Penitentiary; and a great treat in the way of entertaining moving pictures is frequently given the inmates of these institutions.

EFFECTIVE SIX-SHEET

One of the best examples of the much-talked-of line of posters put out by the Vitaphone Company, which have earned such high commendation from exhibitors, is the six-sheet issued in conjunction with the release of "The Fettered Woman," the Robert W. Chambers drama in which Alice Joyce is featured.

Much thought is being given these days by the leading producers and distributors to the quality of their posters, and for many months past Vitaphone has been setting a high standard in its lithography. Time was when lots of red ink, plenty of horror and the "burlesque" type of beauty made a poster, and whether the paper faithfully portrayed the action of the story was a matter for second consideration. But today the essentials are honesty in advertising, and a combination of showmanship and art, and the Vitaphone Company has demonstrated that paper designed along these lines is the only kind of advertising that a theater with a permanent following can afford to use.

"The Fettered Woman" six-sheet is a big dominating portrait of Alice Joyce, perfect in its likeness to the beautiful Vitaphone star. It is lithographed in five colors, delicate in its handling, yet by that very delicacy certain to stand out boldly against an array of that more glaring type of posters which so frequently fight each other to mutual ineffectiveness. All the lettering on the poster is confined to one sheet in the lower right-hand corner, thus giving the portrait itself every freedom for its full advantage.

SEATS IN ADVANCE

The Palace Theater, in the heart of the shopping district in Los Angeles, is handling with great success the season ticket idea on "Who Is Number One?" the Paramount serial starring Kathleen Clifford. The Palace is advertising the Anna Katharine Green serial heavily with the slogan, "Seats now selling 15 weeks in advance."

GOLDWYN HONORS FIRST EXHIBITOR Sam Swartz Is Rewarded for Faith in New Film Company

When Goldwyn Pictures began its great publicity campaign something over a year and a half ago, announcing that it would begin releasing superior photoplays beginning with September of the current year, Sam Swartz, manager of the Armory Theater at Roswell, New Mexico, accepted the new organization at its face value, and, knowing who their stars would be or what their productions, sent in his check for a substantial amount to cover first-run booking in his town. It was the first money received by Goldwyn from any exhibitor. The check was framed; a letter appreciative of the confidence was sent to Mr. Swartz, and, to all intents and purposes, the incident was closed.

But Goldwyn did not forget. The other day it came time for the Armory Theater to run the first Goldwyn picture, Mae Marsh in "Poly of the Circus." Quite unknown to Sam Swartz, the Goldwyn Pictures Corporation in New York had secured his portrait, and had composed one of its most careful advertisements to be placed in the press of Roswell. So Sam Swartz, opening his newspapers at the breakfast table to see his own theater ads, was pleasantly surprised to note next to his own representation in each sheet, nearly a quarter-page of his own portrait and a Goldwyn announcement.

USING LOCAL END

Exhibitors Play Up Interest in Star and Author of Serial

Theaters in Virginia are launching big publicity campaigns on "Who Is Number One?" the Paramount serial starring Kathleen Clifford, laying great stress upon the fact that Miss Clifford is a Virginia girl. She was born in Charlottesville and in her home city, in Richmond and other Virginia cities, managers who have booked "Who Is Number One?" are advertising the fact that the star is one of their own daughters, from a "First Family of Virginia."

Miss Clifford is co-operating with Virginia exhibitors and is writing for them open letters, addressed to her friends, telling of her work in "Who Is Number One?"

These the Virginia theater managers are using to excellent effect in their advertising. In Buffalo and vicinity, theaters booking "Who Is Number One?" are driving home the fact that Anna Katharine Green wrote the novel. Anna Katharine Green has long lived in Buffalo and is probably that city's most beloved resident.

MEETING POSTPONED

As the regular meeting of the Motion Picture Directors' Association fell on Election Day, it was postponed until Thursday, Nov. 8.

PRICES IN NORTHWEST TO BE RAISED

President of Exhibitors' Association Issues Statement Presenting Causes for Higher Admissions

The attitude of exhibitors in Minnesota, North Dakota, South Dakota and Wisconsin toward increased admission prices is expressed by James Gildesky, president of the Northwestern Motion Picture Exhibitors' Association, in the following statement, issued last week:

"To those who are familiar with the evolution of the motion picture industry, the change in the past nine years has been tremendous. The store show of the early day wherein it was possible with a small capital to start a minor theater, has passed away. This has been due to the gradual and continuous growth of overhead expense. The short shows of two or three reels for which a 10-cent admission was charged has given way to performances of six and seven reels, with no increase of admission price.

"The inexpensive features have been succeeded by productions costing as high as \$500,000. This naturally has raised the price of the films. Other accessories have increased in cost gradually until the margin of profit is reduced to a minimum. Other cities, prior to the war tax, increased the prices of admission, but it has remained for the exhibitors of the Northwest, and of

St. Paul particularly to delay any action until the present war tax made it imperative. We are still confronted with the Mexican war tax, while local and state taxes add their mite to our burden of expense. The war tax on admissions, based upon 10 per cent, of the admission price or fraction thereof, is not the only increase of expense due to the war.

"The government has levied a direct tax on films, both raw material and the finished product. Other accessories incidental to our business are taxed and indirectly the exhibitor is called on to pay these taxes.

"Independent of the war tax, the exhibitors had reached a point where in safety to their business, a raise of admission price was necessary.

"The motion picture exhibitors lack not one whit of patriotism. The influence of the screen as a public educator is recognized by the government and the plans and activities of Uncle Sam in the great war have been placed before the public through the medium of the screen in a stronger, more direct and more effective manner than by any other agency of publicity. Millions of dollars' worth of advertising have been cheerfully contributed."

PICTURES IN OLD BOSTON THEATER

Castle Square Is Adapted into Photoplay House—Success of New Policy Seems Assured

The Castle Square Theater of Boston, long regarded as one of the finest playhouse structures in that city, recently was opened as a motion picture theater.

To this end the interior has been entirely renovated and the necessary adaptations made. The new decorative color scheme is old rose and gray with gold leaf tinting. This was determined upon with the idea of creating warmth of tone and to give the necessary cheerful brightness to the walls. New mosaic floors have been laid in the lobbies and promenade, the seats reupholstered and other floors recarpeted. The plush hangings accord with the general decorative scheme.

For the stage there has been constructed a new permanent setting to frame the

screen and allow a fitting set for the concert artists, for music will form a generous portion of the programs. The screen is of the latest gold fibre material to register in the most perfect manner the animated picture. A grand concert piano with choral-cello attachment has been installed, embracing many sound units with chimes and xylophone, pronounced by its makers the best instrument in New England.

The booth is in the rear of the orchestra in order to give the best picture projection. The heating and ventilating apparatus has been overhauled and renewed, thus assuring a perfect flow of air. The opening of the house was attended by a large audience and the success of the new departure seems assured.

GETTING NEW AUDIENCE

The Cincinnati Post is endeavoring to ascertain the names of individuals in Cincinnati who have never seen a motion picture, and strange as it may seem, have already uncovered a number who claim to fall under that classification. Manager Wessling of Pathe's Cincinnati office took advantage of the list of names published in the Post to extend to all those individuals an invitation to a private screening of some of Pathe's best pictures. These invitations have been accepted. It was reported that both Mr. Wessling and the

"never beens" are looking forward to this specially arranged show with considerable curiosity.

"SPOOKS" IN JAXON COMEDY

Pokes and Jabs indulge in more romps in "Barnyard Frolics," the current Jaxon Comedy release of General Film Company. Pokes, who takes the place of a scarecrow, starts an uproar which does not subside until the police are called in to rid the place of spooks. It is one of the most whimsical laugh-makers yet produced in the series.

When Mabel Condon, publicist expert and bureau head, arrived in the East from Los Angeles, she was taken on tour by Paul N. Lazarus, advertising and publicity director of Greater Vitaphone. He had her as a guest at the weekly meeting of the Associated Motion Picture Advertisers, and the following day took her to Vitaphone's big Brooklyn plant where stars and studio attaches tendered her an informal reception.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"The Woman God Forgot," Artcraft; "France in Arms," Pathe; "The Adventures of Carol," World Film; "Scandal," Select; "The Fettered Woman," Vitagraph

"THE WOMAN GOD FORGOT"

Five-Part Drama by Jeanie Macpherson. Featuring Geraldine Farrar. Produced by Lasky Under the Direction of Cecil B. DeMille. Released by Artcraft.

The Players—Geraldine Farrar, Wallace Reid, Raymond Hatton, Hobart Bosworth and Theodore Kosloff.

POINTS OF INTEREST

The gorgeousness of the spectacle. The graphic performance given by Geraldine Farrar in a part admirably suited to her talents.

The three outstanding features of "The Woman God Forgot" are, first—Geraldine Farrar's superb performance in the title role; second—the gorgeousness of the production; and third—the expert direction supplied by Cecil B. DeMille. Had Jeanie Macpherson provided her scenario with a little stronger and more plausible love interest, the story part of the film would have been made doubly interesting and enjoyable. As it is, the bigness of the production, which includes pagentry, fierce battles on high city walls, and beautiful scenes of old palaces and sacrificial altars, lifts it far above the ordinary feature release. In fact, the most notable thing about the film is the amount of spectacular interest crowded into the five reels.

The story is laid in the romantic days of early Mexican history and concerns the defeat of the idol worshipping Aztecs at the hands of the Christian Spaniards. Tecsa, the daughter of the Aztec emperor, loves a captured Spaniard, Alvarado, and in order to save him from being offered as a sacrifice to the War God, she lets in the hordes of his people, who rescue him and then break their word and storm the emperor's castle. The Aztecs meet with defeat in her ensuing battle and Tecsa is cursed by her dying father, who prophesies that she shall wander upon the face of the earth deserted by the gods of all peoples. But Alvarado offers his love and the consolation of his religion and the picture ends with Tecsa in his arms and with fair prospects of future happiness.

Geraldine Farrar's portrayal of Tecsa was at all times graphic and convincing. Very beautiful to look upon, she was ideally suited to the part of the alluring Aztec maiden. Wallace Reid gave a sympathetic performance as Alvarado. Others whose acting stood out in a cast of general excellence were Raymond Hatton and Theodore Kosloff. The Helen Moller pupils added beauty and grace to the opening scenes of the film.

The name of Geraldine Farrar alone is sufficient guarantee for capacity houses.

H. D. R.

"FRANCE IN ARMS"

Five-Part War Feature. Produced and Released by Pathe.

POINTS OF INTEREST

Extraordinary pictures of the war, which depict the armies before and behind the front. Photography of a battle in the air, taken from the victorious aeroplanes. French soldiers going "over the top" at daybreak.

"France in Arms," Pathe's latest release, is the most extraordinary series of war pictures that has yet been filmed. Presented in the form of a dramatic recital, it tells a story of unique power and gripping interest. More than this, it gives a digest of the war from the beginning to the present which provides the beholder with a purview he cannot hitherto have had. Therefore, as a source of interest and enlightenment, its value is unlimited. It is interesting, informative and true—in the deepest, the most ultimate sense, and its popularity as an entertainer and educator is thoroughly and properly assured.

The picture opens with Generals Joffre and Pershing conversing together and the former's announcement of—"Now I shall tell you the story of the war!" There follows a scene of France's industries, her incredible resources, and the method of their organization since August, 1914. The training of the poilus, the distribution of their food, clothing, arms and ammunition are faithfully exposed, together with the manufacture of the big guns and aeroplanes—from their negligible status of the past to their super-efficiency of the present. And then, the scene set, the beholder is shown the big guns in action—guns that hurl projectiles weighing two tons a distance of twenty miles, and aeroplanes that carry a similar weight at a speed of 120 miles an hour.

It is from one of these machines that an aerial battle is photographed. The enemy plane is seen approaching, shots are exchanged, and then the hostile machine is seen to fall, turning over and over in its downward descent until it crashes to earth. So too as the poilus go "over the top" at sunrise. Men are seen to fall, stopped by bullets, but the invaders sweep on until the German trench is captured and the prisoners brought back.

As entertainment, "France in Arms" is simply in a class by itself, intensely, profoundly interesting, and as a means of enlightenment upon the present situation in France, it is quite unparalleled.

D. A. B.

"THE ADVENTURES OF CAROL"

Five-Part Drama Featuring Madge Evans. Produced by World Under the Direction of Harley Knowles.

The Players—Madge Evans, George MacQuarrie, Rosina Henley, Carl Axell, Nicholas Long, Kate Lester, Jack Drummer and Frances Miller.

POINTS OF INTEREST

The personality and ability of little Madge Evans. The comedy supplied by a well trained monkey.

A simple story and the thoroughly pleasing acting of little Madge Evans go together to make "The Adventures of Carol" a feature that will win popularity. Although the plot in itself holds slight suspense, it is sufficient to carry along the interest from scene to scene, in which the charming little actress predominates and holds the attention. And what the picture lacks in thrills and suspense is made up in child appeal and deep human interest. There are frequent touches of bright comedy, which is for the most part supplied by a monkey, trained to almost human accomplishments, and when the monkey dies there is a well conceived combination of the pathetic and ridiculous in the funeral scene.

As the title suggests, the story concerns the adventures of a little girl who has strayed away from her home, and, for fear of spies working to find out the activities

solely to make opportunities for the leading actress to display her ability in expressing various moods and emotions, there is one scene that stands out prominently as the most artistic piece of work of its kind that has been on the screen for some time.

Bonnie Vanderyke, an irresponsible young heiress, gets caught in a jam of scandal, and to escape, she blandly announces that she had been secretly married to Pelham Franklin. This announcement is made at a house party at which both are guests. After demurring weakly, Franklin agrees to go through with the bluff, but just as the party is about to retire for the night he orders a butler to transfer his things to the girl's room, and to allay suspicion she is forced to remain quiet. Once they are in the room together, the girl tries to escape, but she finds it useless. With the audience wondering just how far the scene will go, it ends with the man telling the girl that she is as safe as if she were in her own room.

This scene is startling, to say the least, and not a little daring, but it is done adroitly, including nothing objectionable. It is rather broad, to be sure, but it is safe to assume that only the ultra circumspect will not enjoy it. However, not so much can be said for the following scenes, in which Franklin vows to win the girl and make true the assertion that they are married. It is needless to say that he succeeds, but it is done by what might be called modern cave man methods—kidnap-

"THE FETTERED WOMAN"

Five-Part Drama by Robert W. Chambers. Produced by Greater Vitagraph Under the Direction of Tom Terriss.

The Players—Alice Joyce, Webster Campbell, Donald McBride, Lionel Gray, Templar Baze.

POINTS OF INTEREST

Personality of Alice Joyce. Celebrity of the author—Robert W. Chambers. A charming love story played with a dexterity that renders it appealing and convincing.

"The Fettered Woman," made into a photoplay from Robert W. Chambers' novel "Anne's Bridge," is, apart from the somewhat lurid villain element of its plot, a film offering of rare sweetness and charm.

The story is of Angelina Allende, who is left an orphan by the suicide of her father, a real-estate visionary who has begged not only himself but his friends in a vain attempt to "boom" the deserted hamlet of Anne's Bridge. Receiving news of his death, Angelina returns home, where she is presently inveigled into a trip to New York by two men, one of whom wants the property and the other of whom wants Angelina. In a restaurant scene which follows, Bink, the elder of the conspirators, makes advances to Angelina, is repulsed and then shot by Wolfer his fellow conspirator. The police enter, Angelina is accused of the shooting, and she is sentenced at length to a three-years' term in a home for delinquent girls.

Emerging at the expiration of her sentence, she returns to Anne's Bridge. There, in the lonely days that follow, she advertises for boarders and is at last rewarded by the appearance of James Deane. It is here that the love story begins; and it progresses until Angelina is cleared, through Deane's efforts, and, finally, is free to marry him.

There is a quality of lonely sweetness in the dark witchery of Alice Joyce's face which makes her performance of Angelina register so truly. Webster Campbell, as James Deane, is a wholesome young hero, while Donald McBride and Templar Baze are abundantly sinister in their respective roles of greater and lesser villains.

Exhibitors should advertise the fact that the story is by Robert W. Chambers—indorsement which is sufficient in itself.

D. A. B.

"BAB'S BURGLAR"

Five-Part Comedy by Mary Roberts Rinehart. Featuring Marguerite Clark. Produced by Famous Players Under the Direction of J. Searle Dawley. Released by Paramount.

The Players—Marguerite Clark, Frank Losee, Isabel O'Madigan, Helen Greeno, Daisy Belmore, Nigel Barrie, Leone Morgan, George Odell.

POINTS OF INTEREST

Marguerite Clark's delightful characterization of a "sub-deb." An amusing story of a girl who captured a burglar-sleeper. The second picturization of a series of stories by Mary Roberts Rinehart.

Winsome Marguerite Clark has added another delightful film characterization to her long list in the person of Bab, a sub-deb. This charming Bab was the heroine of a group of stories by Mary Roberts Rinehart and won wide popularity through her mischievous pranks and romantic desires. In filming the second of the series, Famous Players have fulfilled their obligations to the many admirers of Bab and have produced an entertaining film. The story, told in a simple and pleasing way, includes the characters that figured so largely in the story and have been enacted on the screen with sympathetic understanding by the players.

In the opening scenes of the picture we see Bab glorying in the possession of a fiancé and a brand-new runabout. The fiancé she had just naturally acquired, but the car was kept a dark secret from the family. She had exhausted her savings bank funds and was seeking to enrich her worldly goods by driving passengers to and from the station for 50 cents a head. Her first passenger proved to be a suspicious character who kept the plans of Bab's home in his coat pocket. This cost her had unfortunately left in Bab's car, so that night, armed with dad's revolver, she watched for the thief to arrive.

He did arrive, and another he entered the house. Here Bab fires her revolver into the air and awakens the household. The frightened members of the family reach the scene and discover the "burglar" to be a suitor for Bab's sister's hand. The sweethearts had planned to elope. But the burglar-sleeper was found to be a fortune hunter, so after all Bab had saved the day.

Marguerite Clark was a happy choice for Bab, as she is ideally suited to the part. A finely balanced cast gave excellent support.

Exhibitors will find this a popular type of film. Marguerite Clark's name alone would help considerably towards insuring the success of the picture.

H. D. R.



GEN. PETAIN SALUTING TRI-COLOR.
New Pathe War Picture Entitled "France in Arms."

of her father, who is a naval officer, she refuses to divulge her name or the location of her home, the necessity of keeping quiet having been impressed upon her indelibly. Her adventures follow one another until she is instrumental in reuniting a family long since separated. This last scene, which is made to embrace, simultaneously, the patching up of family differences and the finding of the lost girl by her parents, has a tendency to over-tax the credulity of the audience, because of the highly improbable coincidence.

In the role of Carol, Madge Evans gives a performance that is as fine as she has ever done. Never once overacting, she plays with a naturalness and a simplicity that is charming. She acts just as any little girl in real life would under the existing circumstances. She receives fine support from a cast which includes George MacQuarrie, Rosina Henley, Kate Lester, Jack Drummer and Frances Miller. In every respect the picture has been directed well.

"The Adventures of Carol" is an excellent feature for a community theater and especially one that caters to a juvenile clientele.

F. T.

"SCANDAL"

Five-Part Drama Written by Cosmo Hamilton and Featuring Constance Talmadge. Produced by Selznick and Released by Select.

The Players—Constance Talmadge, Harry C. Browne, J. Herbert Frank, Almas Dalmore, Gladden James, W. F. Carleton and Ida Darling.

POINTS OF INTEREST

Constance Talmadge—her personality, her ability and her beauty. The scene in the girl's room.

Although the greater portion of "Scandal" is a heterogeneous mass of scenes that have the appearance of being designed

ping, long trips on yachts and other means of forcing his attentions on the girl, who does not object strenuously.

Constance Talmadge displays her usual high degree of ability in portraying this type of role, and her performance is a delight, both on account of her acting and her extremely attractive appearance. The balance of the cast, which includes some well-known names, is thoroughly proficient.

If an exhibitor's audience will tolerate a picture that revolves around one scene, "Scandal" is a safe booking proposition. Constance Talmadge's acting is the only other premise on which to base popularity.

F. T.

"THE FIGHTING TRAIL"

Serial Featuring William Duncan and Carol Holloway. Produced by Vitagraph Under the Direction of William Duncan.

"The Bridge of Death"—Episode 5.

The Players—William Duncan, Carol Holloway, George Holt, Joe Ryan and Walter Rodgers.

POINTS OF INTEREST

Chapter of thrilling incidents. Daring rescue of Nan from the Bridge of Death. Convincing character of the playing and direction.

In this episode we find Nan clinging to the Bridge of Death and supported only by Gwynn on the top of the cliff. Rescued at last, they repair to the mine, where Gwynn finds it necessary to send Nan for the payroll. She departs at once in the car. Meanwhile, Van Bleek and his gang are plotting the seizure of the mine through the aid of One-Lung, now in the employ of Gwynn. They intercept Nan on her return trip, but she escapes and gives warning to Gwynn. Gwynn and Nan then start for reinforcements in the car, and find that Van Bleek and Shoestring are ahead of them on a motorcycle. These and ensuing scenes provide plenty of excitement.

D. A. B.

"PERSUASIVE PEGGY"

Six-Part Comedy, from a story by Maryana Thompson. Produced by Mayfair Film Corporation Under the Direction of Chas. G. Hrabia. Starring Peggy Hyland.

The Players—Peggy Hyland, William Davidson, Mary Cecil, Gertrude Norman, Charles Sutton, Jules Cowles, Arthur Housman.

POINTS OF INTEREST

Quiet story of country life which contains some helpful hints to housewives. Personality of Peggy Hyland. Excellent photography.

Although Persuasive Peggy's powers of persuasion were mostly of the negative sort, they were none the less effective in controlling a rebellious spouse. And after all, it is possible that the negative order of persuasion—of the club rather than the car—was the only dependable kind.

The picture opens with Peggy Patton betrothed to Ed. Trowbridge, a wealthy young farmer. Ed is a hardheaded fellow who believes that woman's place is near the oven, and upon his marriage to Peggy he retracts his promise of a honeymoon trip to Niagara Falls by announcing that they will attend the State Fair instead. Peggy's feminine soul is outraged at this, and Ed awakens the following morning to find himself sleeping alone. For Peggy has decided that marriage for her is going to rest solely upon a 50-50 basis, and that the Falls will be there just the same whether Ed is or not. But Ed follows and brings her home, and Peggy promptly goes to work on him.

She renovates the house against his wishes, imprisoning him in an old cesspool when he demurs, and procures a bank account of her own through his humiliation by her house-to-house canvass for a silver polish. Matters culminate when Peggy plans a surprise for her husband in the birthday gift of her portrait. Ed discovers her secret visits to the artist's studio, misunderstands their purpose, and Peggy returns to her parents' home, broken-hearted. But they are brought together again, in love and understanding, when Peggy learns that she is to become a mother. And then, to all intents and purposes, they live happily ever after.

Peggy Hyland is quite engaging as Peggy, emphasizing the headstrong youthfulness of the character; but William Davidson, as Ed, contributes little save a well-groomed appearance. Jules Cowles, as the Head Farm Hand, is most amusing in the limited opportunities he enjoys.

"Persuasive Peggy" should be popular with young people and with audiences comprised mainly of women. It has a strong feminine appeal which should be gratifying to the weaker sex. D. A. B.

"THE SEVEN PEARLS"

Serial Featuring Mollie King, with Creighton Hale. Produced by Astra. Under the Direction of Donald Mackenzie. Released by Pathé.

"The Hold-Up"—Episode 16.

The Players—Mollie King, Creighton Hale, Leon Barry.

POINTS OF INTEREST

Charming love scene between Harry and Irma. Bank robbery and "blowing" of safe. Turkish scenes.

In this episode Harry hauls Irma back to the top of a cliff to find she has fainted. He slowly revives her, and they at length learn that the Mayor's life is saved by Irma's message, and that the pearls are here. The next morning, Harry announces that he is going to join Grady's gang, in order to secure possession of the pearls that Valenti has. Joining the gang, and then interviewing the nefarious banker, Harry arranges a robbery of the bank of which Valenti is president. The currency is to be removed from the bank to Valenti's home—Valenti to profit thereby. So, Harry, accompanied by Grady and his gang, enter the bank and blow the safe. It is found to be empty, and suspicion is directed toward Harry.

But he convinces Grady that the fault is not his, and escaping from the gang, finds Irma and calls with her upon Valenti. The banker counts out \$10,000 as their share, but Irma tells him that she prefers the pearls instead. Valenti surrenders it, as Harry with a smile, goes to the telephone and calls up police headquarters. Turning furiously, Valenti draws a knife and springs toward Harry. The episode fades out, as Irma covers Valenti with her automatic. D. A. B.

"THE LASH OF POWER"

Five-Part Drama by J. Grubb Alexander and Fred Myton. Featuring Carmel Myers. Produced for Bluebird Photographs by Harry Solter.

The Players—Kenneth Harlan, Carmel Myers, Helen Wright, Charles Hill Mailes, T. D. Crittenden, Jack Nelson and Gertrude Astor.

POINTS OF INTEREST

The first appearance of Carmel Myers as a star.

To begin with, the plot of "The Lash of Power" is not only untrue to life, but it is also of a most imaginative quality. It belongs solely to the realm of fiction—and lurid fiction at that. There is little relation to life in its situations or its characterizations. It seems a pity that a company should waste its time and resources upon such a product when motion picture intelligence refuses any longer to be insulted.

Perhaps many boys in their day-dreams have made a Napoleon or a Rothschild their ideal—and perhaps they have also tried to adopt the methods of these ideals in their

efforts to achieve greatness. But we doubt if their imagination ever carried them through more far-fetched situations than are found throughout the five reels of "The Lash of Power."

John Rand, living in a small town all his life, dreams of having untold wealth and power in the great city, New York. Napoleon has long been his ideal and one day he feels a message from the departed General urging him to take up the fight for world supremacy and to the city he goes, to begin the fight. There, aided by his Napoleonic visions, he does amass a great fortune. Next comes his desire for social prestige, etc. And when finally all these ambitions are satisfied and he becomes the enemy of democracy throughout the world, an anarchist kills him and his mother in their palatial residence.

All this, of course, is a dream, and John Rand, the country boy, wakes up to find himself secure in his cottage, happy in his mother's devotion, and the love of Marion Sherwood, the village belle.

The country-boy dreamer was played by Kenneth Harlan, while Carmel Myers played the pretty Marion Sherwood. This is Miss Myers' debut as a star, and she will undoubtedly have better opportunities to prove her ability in future productions. H. D. R.

"THE FATAL RING"

Serial Featuring Pearl White. Produced by Astra Under the Direction of George H. Selts. Released by Pathé.

"The Subterfuge"—Episode 15.

The Players—Pearl White, Warner Oland, Ruby Hoffman, Henry Gsell.

POINTS OF INTEREST

Absorbing chapter of surprises. Droll performance of Pearl White as a department store girl. Mysterious ending.

This episode finds Pearl confronted by Bonnie Blake who demands the Violet Dia-

mond at the point of a revolver. With a pretense of surrendering it, Pearl grapples with her assailant, wresting the pistol from her. She then flees, pursued by Carlsake. Seeking refuge in a Chinese shop, she has only time to drop the Violet Diamond into one of several perfume bottles, when her arch enemy enters. In the melee which follows, the police appear, Carlsake escapes, and Pearl is taken into custody, where she is detained until the following morning.

Meanwhile, the bottles of perfume—one of which contains the Violet Diamond—have been shipped to a department store and sold to various customers. Pearl, dressed as a shop-girl, obtains the customers' names, and, in company with Tom Carlton and the Spider, visits their homes—only to find that Carlsake and his henchmen have been there before them. It is in the last of these calls that Pearl surprises Carlsake with the Violet Diamond in his hand. Drawing her revolver she orders him to surrender. But the episode fades out as a hand protrudes from behind a curtain holding a pistol pointed at Pearl.

D. A. B.



MARGUERITE CLARK IN "BAB'S BURGLAR."
Second in Mary Roberts Rinehart Series—Paramount.

Percy Challenger, Aaron Edwards, Carl Ulman and Wilbur Higbee.

POINTS OF INTEREST

An over-popular type of Western film. The scenes showing the "Medicine Man" selling his wares.

The material used in the making of "The Medicine Man" is of that familiar kind so dear to the hearts of film fans who always picture the West as a place without law and order. Of course there are the "bad men," the strong sheriff, the shy girl and the mine which is found to be worth a fortune. But just as long as there are pictures, there will be these ingredients used in filming western stories. "The Medicine Man" is not the best kind of a western picture, but it is a mighty good one and will undoubtedly find favor with film patrons.

Jim Walton, the "dead shot" sheriff of a small town in the Rockies, has cleaned up house for the folks living there and is looking for some excitement when along comes a traveling quack doctor. He sells his medicines chiefly through the aid of his dancing girl Edith. Jim falls in love with Edith and has an opportunity to save her from Joe Malone who had recognized her as the owner of a mine rich with minerals. Malone had planned to marry Edith in order to gain control of this mine which she had no knowledge of. Her foster father, the "medicine man," schemes to defraud her along with Malone, but finally through the aid of Jim, Edith is made a rich and happy possessor of the property, and we find her promising to become his wife in the near future.

Ann Kronan gave an excellent performance in the part of Edith. Roy Stewart was a fine type for the sheriff. Percy Challenger was thoroughly amusing as Seth Hopkins, a curious old character of the town. H. D. R.

"THE NATURAL LAW"

Seven-Part Drama Adapted from the Play and Featuring Marguerite Courtot. Produced by France Films, Inc., Under the Direction of Charles H. France.

The Players—Marguerite Courtot, Howard Hall, George Larkin, Jack Ellis, Charles H. France, Lila Blaw, Gordon Gray and Leah Peck.

POINTS OF INTEREST

Acting with a repressed method, Howard Hall gives a dignified performance of a difficult role. Mr. Hall also made a smooth scenario from his own play, which had considerable success when produced.

Ruth Stanley has two admirers, one a doctor, rather advanced in years, and the other a young athlete, Jack Bowling. At the time the story opens she is engaged to the doctor. Later she switches her affection, offering an excuse for the act that he is young and athletic. She then breaks her engagement with Dr. Webster. It transpires that she is to become a mother and, on realizing her predicament, she has a revulsion of feeling toward Bowling, swearing that she will not marry him, even when almost forced to do so by the doctor, to whom she has appealed in vain for an illegal operation. With the advent of the child at a close enough date to cause some consternation, there is offered a rather unsavory sex problem, which the balance of the picture attempts to solve, but without success. She finally turns her affections back to Bowling once again and marries him, when the doctor, loving the girl all the time, sacrifices this love and tests the character of the younger man, who is not found wanting.

Whether a picture on this theme will have interest for the spectator is a matter of individual taste, but it would be safe to assume that if a straw vote were taken the result would not show to its advantage. The producers have handled the situation delicately, but the underlying idea, which is merely covered up politely, is always in the spectator's mind.

As Dr. Webster, a role that is not without its difficulties, Howard Hall gives a dignified performance that is constantly marked with acting ability of the type that is most effective. Mr. Hall is, undoubtedly, the most familiar with what is required of him, as he made the scenario from the stage version of his own writing and acted in the same role. Marguerite Courtot presents a most attractive appearance, but she frequently fails to impress the audience in her moments of emotional expression. In the lighter scenes she is excellent. The balance of the cast are acceptable. The direction is uneven in merit.

"The Natural Law" should not be exhibited before audiences that cater to the younger element. F. T.

"PRINCESS VIRTUE"

Five-Part Drama Featuring Mae Murray. Produced by Bluebird Under the Direction of Robert E. Leonard.

The Players—Mae Murray, Luis Warren-ton, Wheeler Oakman, Clara Lee Selwyn, Gretchen Lederer, Harry von Meter, Paul Nicholson and Jean Herscholt.

POINTS OF INTEREST

The attractive appearance of Mae Murray in a repertoire of gorgeous gowns that become odium. The lavish production.

Mae Murray's first sight on the wings of Bluebird has the appearance of being a very expensive proposition. She has been given a production lavishly staged and her gowns, one for every scene, are gorgeous creations, even if a little extreme for the drawing rooms, ball rooms and boudoirs of real life. As a fashion show for extremists, "Princess Virtue" can be said to have few competitors among recent productions.

But the dramatic value of the picture is varied. Sometimes it has the power of holding the attention and other times malignant ennui sets in. This last is principally due to the slow pace of the action, and the all too frequent suspension of plot to give us long, intimate studies of Miss Murray via the well known close-up. A close-up of Miss Murray is truly a thing of beauty, but in multitudes they have a certain tendency to halt proceedings. And also any sense of naturalness that might have reached us is immediately destroyed by some of the weird costumes affected by the star, especially when she confines herself to her room to ruminate.

It seems rather incongruous to see, for instance, a young woman don a masquerade costume of futuristic design, as a negligee in which to lol about her boudoir in the middle of the night, no matter how attractive it makes the wearer. And this is done innumerable times.

"Princess Virtue" has a story that would be thoroughly interesting were it allowed to predominate. It follows the career of an American girl who is being reared in Parisian society. It is a fast set (but the producers make them travel slowly), and in it are various men angling for the girl's attentions. After some rather hectic incidents, including duels, testings of faithfulness and difficult encounters, this aggravatingly insincere young woman chooses a handsome native of her own country for her husband. He is visiting Paris at the request of the girl's guardian to look into the matter of her ward's nickname of Princess Virtue.

Miss Murray and a capable company in support thoroughly interest the story whenever it pops up amid the gorgeous settings and costumes. It would not be safe to either recommend or condemn "Princess Virtue" as it is one of those features that would please some people and bore others. F. T.

CHARLES CHAPLIN STARTS WORK ON STUDIO IN HOLLYWOOD

Comedian Cuts Short His Vacation in Honolulu—Coast Companies Busy on Coming Productions

BY MABEL CONDON.

LOS ANGELES (Special).—A. Carlos left for the New York office of the Fox Company Oct. 27, leaving in the Hollywood studios S. M. Wertsell, who will succeed Mr. Carlos in the management of the Fox Company on the Pacific Coast.

The Kehrlines, Amie, Sr. and Jr., and Oliver Kehrline, will build at Seventh and Grand Avenue, Los Angeles, one of the finest motion picture theaters of Los Angeles. Paramount and Artcraft pictures will be the featured program, and with the location of the theater, which is in the heart of the new uptown Los Angeles shopping district, ought to make this a popular house. The theater will be called "The Kimeria," as are the houses owned by the Kehrlines in Oakland and Fresno, Cal.

Director Richard Stanton, at the completion of "Responsibility," left for the New York office of the Fox Company.

Charles Chaplin, after a very short vacation in Honolulu, returned to Los Angeles to turn the first earth for his new studio, leaving immediately for two weeks' further rest before getting down to the business of consultation on the first story for the First National Exhibitors' Circuit, the production of which will be begun at the earliest date possible.

The Chaplin plant is to be modeled after Early English architecture and will offer a new note in attractive studios, as well as the most modern facilities for picture making. The studio, which will cover a city block, will be located in Hollywood, and the council of that city have promised their utmost support and co-operation.

V. H. Day, with plans for operating at least one company in his Culver City studios, arrived from Chicago during the week. Mr. Day has left for Niles, where he will put through a sale or long term lease for the Essanay studios at that city, returning to Los Angeles to commence production. No announcement is made of Mr. Day's plans, with the exception that the first company will produce Western five-reel dramas.

Adolph Zukor in Los Angeles

Arriving in Los Angeles Oct. 30, Adolph Zukor conferred with Mr. Lasky before the latter's departure for New York Oct. 31. A statement is made that the tax will not increase the price of Paramount pictures to the exhibitors, but that the same schedule of rates will remain as well as the same standard of perfection in these productions.

T. Hayes Hunter is in Los Angeles, selecting a studio and supporting cast for Blanche Bates, who will arrive at an early date to commence work on a feature play, the name of which is not announced.

Jack Pickford, under the direction of William Taylor, is filming "Bunker Bean," adapted from the play which ran in Los Angeles a few weeks ago.

H. M. Horkheimer was the host at a dinner given in honor of Gail Kane at the opening of "The Ship" Cafe, Venice, a beach city of Los Angeles. Kathleen Clifford, Roscoe Arbuckle, Alice Lake and others were known in the film world were guests.

The fifteenth episode of "Who Is Number One," the Paramount serial being produced at Balboa studios, has been completed and Director Edgar Jones is now directing Kathleen Clifford in a five-reel society drama, "Glad Glory." Fred Church has been chosen to play opposite Miss Clifford with Mollie McConnell, Ruth Lackaye, Marie Van Tassel, and Gordon Sackville in the supporting cast.

Herbert Warren, chief of the scenario de-

partment for "Fatty" Arbuckle, was recently married to Valerie Bergere, and the two are residing at Long Beach, where Mr. Arbuckle's company are working on the Balboa company's stages.

Reeves Eason has rejoined the Balboa Company's directorial forces, and will have one of the new companies now being organized by H. M. Horkheimer. Announcement of the leading people for this new company will be made later.

Viola Dana on Coast

Viola Dana, accompanied by Director John Collins, Assistant Director Albert Kelly, and John Arnold, cameraman, arrived at the Metro studios, Los Angeles, during the week, and will shortly begin production of "The Winding Trail."

Wellington Wales, head of the auditing department at the Lasky studios, has been appointed comptroller of that company. L. L. Baxter will succeed Mr. Wales as auditor, with Edmund Mitchell purchasing agent.

The Signal Players are at work on the twelfth episode of "The Lost Express." Helen Holmes jumped from a passing railroad coach into the bay at San Pedro, the "stunt" photographing clearly and Miss Holmes swimming out of the water unhurt.

Colonel Jasper Ewing Brady, manager Universal's scenario department, left for their New York office Oct. 25.

Mary Pickford and her company, under the direction of Marshall Neilan, are at work in Santa Barbara, filming exterior scenes for Miss Pickford's production, "A Little Princess."

Monroe Salisbury, during the production of "Anthony the Absolute," was cut badly above the right wrist during one of the scenes in which he struggles with George McDaniels in an effort to prevent McDaniels from ascending a stairway. Taken to the Universal Company's hospital, the wound was dressed and Salisbury was able to continue work.

Charles Marriott, an old-time actor of the stage and more recently well known to film folk in Los Angeles, is seriously ill. Working in "The Eighth Great Grand Parent," in support of Neil Shipman, the old gentleman became ill. Miss Shipman is personally seeing that Mr. Marriott has every necessity and comfort.

William Russell has commenced work on the fifth of his present series. The story is "In Bad," by Raymond L. Shrock. Many of the exteriors for this picture will be "shot" in northern California, necessitating the absence from the studio of the company for about three weeks. Edward Sloman is directing.

A day at the Universal plant of F. B. Silverwood, one of Los Angeles's well-known merchants, Henry McRae, and W. Sistrum, representing Carl Laemmle, will be remembered long in the hearts of boys of the Strickland home. A special Wild West show was staged for the youngsters with Harry Carey and others taking part. Luncheon was served in the cafeteria of the plant, and comedies run for them in the projection room. What pleased many of them most, however, was the filming of themselves for the Universal Weekly.

Lucille Wardle, a well-known character actress of the stage and screen, is playing an important part in "In Bad," William Russell's latest vehicle under production.

William Russell was the host at an after-theater party at the Arlington Hotel during the visit of Lieut. Edward Wales and



KATHLEEN CLIFFORD IN "WHO IS NUMBER ONE?"
Mystery Serial by Anna Katherine Green—Paramount.

"Bull" Montana at the American Company's plant. Mr. Wales, formerly an actor at the American, leaves for the U. S. Aviation Camp at Mineola to give exhibition flights before departing for "over there," while the famous "Bull" of Fairbanks fame, is supporting Mr. Russell in "In Bad."

Hart Hoxie supports Louise Lovely in "The Wolves of the North" under the direction of E. J. LaSaint. Charles Kenyon adapted the story for the screen from a magazine tale by R. N. Bradbury.

Ida May Park is directing Dorothy Phillips in "Broadway Love" in five reels. Juanita Hansen was specially engaged by Universal to appear in this film.

"Nan of Music Mountain"

A few scenes remain unfilmed for "Nan of Music Mountain." As soon as snow is available in California, these scenes will be made. In the meantime, Director George Melford has left for Honolulu to direct Rescue Hayakawa in "The Call of the East," while Wallace Reid, the star, is hard at work on another production at the Morocco studios.

Crane Wilbur will make a personal appearance at the introduction in a San Francisco theater of the picture, "The Finger of Justice," a recently completed production, directed by William Chaudet for a San Francisco company. The Rev. Paul Smith, prominent some time ago in the crusade against the Barbary Coast District of San Francisco, has supplied much of the material for the story. The film is booked for a three-weeks' run in San Francisco.

Howard Gaye, director, and G. C. Driscoll, manager of the Mena Film Company's Hollywood studios, spent last week at Laguna Beach. The visit combined business and pleasure. Mr. Gaye and Mr. Driscoll enjoyed the week's rest after the hard work they have expended on "By Super Strategy," the Mena feature play now under production, as well as selecting some good locations for scenes for the modern period of the story to be produced.

Bryant Washburn arrived in Los Angeles during the past week with his director, Richard Baker, who will shortly begin work on his first five-reel feature for Pathe, which will be produced at the Glendale studios of the Diando Film Company. Mr. Washburn has not yet announced who will play opposite him, it being the intention now to change leading women for each story.

Louise Dresser, after suffering from what threatened to be pneumonia, has left California's climate for that of New York. In fairness to California's sunnier atmosphere, it may be added that Miss Dresser has received an offer which will probably result in her appearing in films to be produced in the East.

Harry Edwards has returned from vacationing at Owens Lake, and will leave shortly for New York city.

Noticeable amongst the supporting cast for Edith Story's first Metro production, "The Legion of Death," are Norma Nichols and Francis Marion, the boy who did such good work with the Triangle Kiddies. A military instructor is engaged training the Russian women who appear in the battle scenes with Miss Story. These women have shaved their heads as did the women of Russia, but Miss Story will keep her "crown of glory." The women train daily, and despite the fact that all orders have to be interpreted, as the women are Russians chosen from the foreign quarter of Los Angeles, remarkable work is being accomplished. Two hundred women are employed in this "Battalion."

Burning oil wells in the vicinity of the Metro, W. H. Clifford Photoplay Company, and the National studios, cause dense clouds of smoke that have necessitated a rearrangement of work during the past week that production may not be held up. Without mishap or broken bones, the

fourth episode of "Vengeance and the Woman" has been completed and shipped to New York, and Director William Duncan is preparing the scenario for the fifth and following chapter.

A three-ring circus was staged by Vitagraph Company for scenes for "The Eighth Great Grand Parent," featuring Neil Shipman and directed by William Weibert. Advertisements were posted throughout Los Angeles announcing the Vitagraph Circus, and the specially built grand stand was filled to overflowing with an enthusiastic audience. Al Whitman rented two popcorn wagons for the occasion and earned a considerable sum for the Red Cross by his sales.

With the Exhibitors

Charles Chaplin in "The Adventurer" is attracting the biggest crowds that have patronized comedy for some time in Los Angeles. The week of Oct. 29 is the second and last week for Chaplin at the Garrick Theater. William Hart in "Hell's Hinges" will follow Nov. 4.

T. L. Tally offers "On Trial" as the first picture shown at his Broadway Theater for the First National Exhibitors' Circuit. "On Trial" is a splendid screen offering, and to James Young belongs no little of the credit. Not only did Mr. Young adapt the story into continuity form from the play, but he directed it and played the heavy, and all three are done in a manner that makes for a thoroughly satisfying evening's entertainment, and demonstrates just what can be done by one man to make a production beyond the ordinary by efficient understanding of the needs of the screen and its technique.

Monroe Salisbury in "The Desire of the Moth" follows "The Spreading Dawn" at Quinn's Hiale, beginning Oct. 29. The production is well done, with beautiful outdoor settings photographed in California, and the star of Ramona and supporting cast give a thoroughly clever interpretation of a story that is fairly interesting as a screen vehicle.

"Son of His Father," a Thomas H. Ince production featuring Charles Ray, is showing at Clune's Auditorium. Charles Ray is seen at his best in this cleverly directed story, and is demonstrating his fast growing popularity by the well filled houses at each performance. Viola Vale's work opposite Ray is more than pleasing.

"Who Is Number One?" the Paramount serial, enjoyed the premier showing of its first two episodes at the Palace Broadway house, where this serial will continue to be shown. Kathleen Clifford, the star, appeared in person on the opening night, and was well received, both in her personal appearance and that of the screen. Settings are particularly good in these first two chapters, and the serial's introduction promises a fairly entertaining continuance. The story is being carried in the Los Angeles Times, which will doubtless create interest in the screen production.

"The Bride's Silence," featuring Gail Kane, is being shown at one of the Broadway houses, and despite the title is a picture that ought to make a great many friends for the star. Miss Kane's work is finished, sincere and pleasing, and the story fairly interesting. The title, however, is one that is ill-chosen and one that will not attract the class of people who if the play were named differently would see and enjoy it.

PLAYS NINE ROLES

Edmund Bruce Has Trying Task in Mystery Play

Edmund Bruce, the celebrated character actor, will interpret nine distinct roles in the new mystery play, in which he will be starred shortly by Harry Raver. The picture is now in course of filming at the Raver studios in Yonkers, under the direction of Burton King. The title it will bear has not been chosen.



SCENE FROM "SEVEN PEARLS."
Pathe Serial Featuring Mollie King and Creighton Hale.

"OVER HERE" SHOWS ARMY CANTONMENT

New World Film Portrays Construction of Camp Pike in Record Time

"Over Here" is the title of an exceptionally timely and unusual motion picture of contemporary patriotic interest about to be distributed by the World Film Corporation. This picture, which is in two reels, shows the building of one of the great United States army cantonments, from an actual wilderness to a city housing 40,000 troops, in a period of only fifty-two days time.

This does not mean merely throwing so many frail wooden buildings together, but making a complete up-to-date city with water, light and sanitary systems, breaking every construction record and ready for occupation on the specified time.

In the course of the 2,000 feet of film employed in illustrating the progress of this story one large building to hold an entire company is put together by 450 workmen in precisely two hours and forty-five minutes, and later, three other similar structures are completed in thirty-eight minutes.

Some of the accomplishments shown in this photographic narrative are the building of more than four miles of railroad in two weeks; the construction of a water pipe line twenty-seven miles long, crossing one large river and a range of high hills; the grading and laying out of modern streets covering a tract of 6,000 acres of woodland; the operations of huge power tractors and thousands of mule teams and automobile trucks, and huge bodies of skilled and unskilled laborers all working at top speed and under such control as to give a machine-like precision to every move. "Over Here" is an official picture showing Camp Pike, situated in Arkansas not far from Little Rock. The commercial body of this city bought the land for the cantonment and presented it to the War Department, and then had the present moving picture made to record the progress of a remarkable achievement in cantonment construction.

LITTLE OPEN TERRITORY

Contracts for "Lust of the Ages" Are Covering the Country

The open territory on the Ogden Pictures Corporation's production, "The Lust of the Ages," starring Lillian Walker, is being rapidly diminished. Contracts were negotiated by Jesse J. Goldburg of the Ogden Pictures Corporation with John H. Kunsky of Detroit for the rights to "The Lust of the Ages" for the territory of Michigan and with the Masterpiece Film Attractions of Cleveland for the territory of Ohio and Kentucky.

A contract was also closed with Carl E. Carlton on the same production for the territory of Minnesota, North and South Dakota. This leaves open the Southern States and Missouri, Kansas, Iowa and Nebraska and negotiations are pending with state right buyers for these territories.

"THE GRAIN OF DUST"

Ogden Pictures Corporation Spares No Expense on New Production

After having been engaged for a period of seven weeks, working on an average of four nights a week during that period and inclusive of four Sundays, the Ogden Pictures Corporation has completed its second Lillian Walker production, "The Grain of Dust," adapted from the novel of the same name, written by the late David Graham Phillips.

Every endeavor has been exerted to maintain the high standard inaugurated by the Ogden Pictures Corporation in the making of its first production, "The Lust of the Ages," and while a conservative business administration had eliminated extravagance, yet no expense was spared to make "The Grain of Dust" a finished and unusual production.

BOOKING IS BRISK

Exchanges Report Steady Demand for Essayay Subjects

Exchange men report recent Essayay releases are in demand, and that booking is brisk. "Young Mother Hubbard," Little Mary McAllister's latest comedy-drama, has proved most popular. "The Fibbers," in which Bryant Washburn and Virginia Valli play the leading roles, also has proved to be a winner. It is a comedy-drama based on young married life—the theme that made the Skinner series so popular. Many exhibitors have reported that they believe "The Fibbers" is as big a drawing card as the Skinner pictures, which also starred Washburn.

The luck of "Fools for Luck" is continuing without a halt. The picture has made a big hit everywhere it has been shown, and apparently it has a long run ahead of it. The new prints of Charlie Chaplin's original comedies and the Ade fables also are reported to be going well.

"PARENTAGE" IN CANADA
Frank J. Seng, who presents "Parentage—A Message," has just closed a contract with the Famous Players Film Service, Ltd., of Toronto to handle "Parentage" in Canada. Negotiations were concluded by J. J. Allen, vice-president of the Canadian organization, and one of the liveliest exchange men on this continent.



An Exhibitor Profit On Every Booking of "The Manx-Man"

THIS is one of those unusual productions that triumph over every kind of local condition. If a city is having a "dull week," this powerfully-told story draws the crowds again into the theatre.

"The Manx-Man" freshens public interest and sharpens the public appetite because it has, first of all, a "grip" in its theme; a pictorial dramatic power and a trio of popular stars. It has within it the genius of a brilliant director and one of the greatest stories of modern literature. Those are reasons enough to insure the popularity of any production.

THE MANX-MAN CO
PRESENTS

George Loane Tucker's
picturization of
Hall Caine's Greatest Story

THE MANX-MAN

with
Elisabeth Risdon
Henry Ainley - Fred Groves

to the exhibitors of North America under the open booking plan and announces to all interested exhibitors the tremendous success of this production as a box-office attraction which can be booked only through the twenty-five offices of

Goldwyn
Distributing Corporation

16 East 42d Street New York City

PUBLISHERS AND PRODUCERS CO-OPERATE

Scribners to Issue Big Edition of "Nan of Music Mountain" Coincident with Film's Release

It is reported that Charles Scribner and Sons, publishers of Frank H. Spearman's well-known novel, "Nan of Music Mountain," will shortly issue a new edition which will reach 100,000 copies and will be displayed prominently in book stores throughout the country. This will be in co-operation with the production of the novel as a motion picture, starring Wallace Reid and to be released by Paramount. The date of issue of the new edition will undoubtedly be arranged to coincide with the release of the picture.

According to reports from magazines representing the book trade, "Nan of Music Mountain" was one of the best sellers in all parts of the United States during 1916. In Los Angeles it sold better than practically any Scribner book; in Chicago it held the record of best sellers for eight months successively. The story has been eagerly sought after by various picture producers, but was finally secured by the Lasky Com-

pany as a starring vehicle for Wallace Reid, who will play the role of Henry de Spain. He will be supported by Ann Little in the role of "Nan."

George Melford, who directed the production, declares that "Nan of Music Mountain" held the interest even of the actors to the very end. Beautiful settings, including some extremely fine mountain scenery, will be a feature of the production.

BACKER FORMS COMPANY

F. E. Backer, president of the Mammoth Film Corporation, who has been in the West since last August, with headquarters in San Francisco, has formed a company there for the production of a picture with a new idea. He expects to begin producing Jan. 1. The bookings at the Mammoth are reported by Mr. Backer's Eastern manager to be numerous and satisfactory as to price. A good season seems assured.

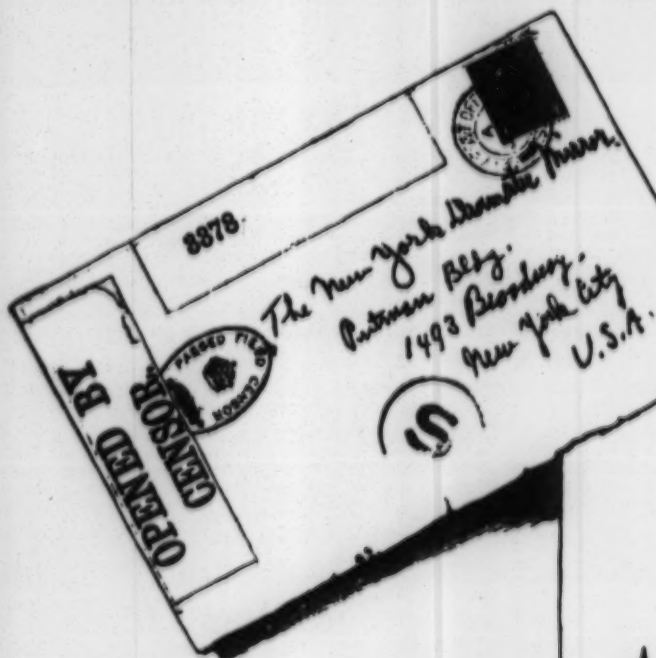
THREE PLAYERS SIGNED

President Joseph A. Klein of the Commonwealth Comedy Company, producers of the "Three C Comedies," released through General Film, has signed up three new people to be featured in those productions. They are Claude Cooper, known for his former work in the Falcot comedies, Virginia Tracy Clark, who worked in "Puss and Jaws," and was more recently leading woman with Billy West, and Kenneth Cheadon, formerly a lead in Thanhouser productions. In addition Arthur Hilary, noted as a comedy director, has been engaged to handle this new set of "Three C" leads.

STUDIO BUILDING ALLOWED

LOS ANGELES, Cal. (Special).—Through the action of the city Council in approving the purchase of a five-acre plot of ground in the Hollywood district by the Charlie Chaplin company, last week, the motion picture contingent won another victory over forces opposed to the industry. It was only after heated debate which continued for three days and during which time the council was split, that a verdict was finally given in favor of the producers by a vote of eight to one.

SOMEWHERE IN FRANCE



Reproduction of a pencil sketch drawn by a Mirror reader on the Western front.



ARTILLERY IN ACTION.
A DRAMATIC MIRROR AND THOU—JINGING IN THE WILDERNESS.

DISTRIBUTION.—Copies of The Dramatic Mirror of Motion Pictures and The Stage are sold on the newsstands wherever theaters are located, by the American News Co. and its branches. The U. S. Mail carries the paper to the subscriber everywhere. Even in these days of disturbed transportation, The Dramatic Mirror reaches its readers in France as well as Australia.

CONCLUSION.—Buy The Mirror every week from your newsdealer, or, if you prefer, subscribe direct.

AWAITING DEVELOPMENTS

President of American Thinks Time Inopportune for War Tax Discussion

"Since even the Department of Internal Revenue has seen fit to change its ruling on its own interpretation of the revenue tax law, it seems to me that it would be as well to wait the final interpretations before commenting further," said Samuel R. Hutchinson, president of the American Film Company, at his office in Chicago. "I assume that it will work out all right and that all differences will be adjusted in time. There must naturally be considerable friction in adjusting the details of the tax to the exigencies of the occasion."

"I am in favor of getting our bearings on this new tax law before we say too much about it. The time for discussing its details passed when the bill became a law. I have already stated that the American Film Company will not allow the tax to detract in any way from the quality of our pictures."

"I would be the last one to willingly lay a burden upon the exhibitor, who is struggling, in most instances, to give the best pictures at the lowest price, to his public. If he is to be charged with the tax by the government, then it becomes a part of his burden to get it back from the public. I understand that the theatergoing public is paying the theater tax very cheerfully. The public may do the same in the motion picture houses and thus take care of the tax and all the argument it has aroused."

COSTLY PRODUCTION

Tyrone Power Has Congenial Role in Mutual Picture

"The Planter" cost approximately \$250,000 to produce. The sponsors of the picture gave Mr. Whitaker and the technical staff free rein in the matter of expense and the production shows in every scene that neither money nor effort was spared in turning out an excellent picture."

Tyrone Power, who carries the leading role, is one of America's foremost actors. He has a stage and screen career of successful productions dating back to the early nineties. He is admirably cast in "The Planter" as Ludwig Hertzner. The supporting cast includes Lamar Johnstone, Lucille King, Pearl Elmore, Helen Bateman, Mabel Wiles, Louis FitzRoy and George O'Dell. A complete press book is available.

GAMBLING HOUSE TRUE TO MODEL

Rex Beach Accounts for Accurate Settings in Goldwyn's "The Auction Block"

The gambling house scene in Rex Beach's motion picture production of "The Auction Block," his popular novel of New York's night life, is so strikingly realistic as to be provocative of comment from those who have seen the film at private showings. Inquiry of the author reveals the reason for this.

"More than one of New York's old timers will recall, without thinking back very far, the notorious house with the bronze door," said Mr. Beach. "It stood in the middle forties, a defiance to honest policemen and a blessing to crooked ones, one of the most famous gambling houses New York has ever known."

"From time to time some of the doings in New York's now generally defunct gaming places have come to public attention through the courts. Their history was pretty well spread on the records at the Becker trials. But no one in authority ever succeeded in finding out just what went on behind the sturdy bronze door, intended as a psychological and physical deterrent for the axe men of the strong arm days."

"If popular belief is to be credited, the men who spent a fortune for this door and in furnishing the interior in a manner in keeping with this expensive novelty never realized very handsomely on their investment. Police protection rates in those days were almost as high per dollar as the graduated income tax schedule of to-day."

"We tried in setting the scene for the gambling raid in 'The Auction Block' to approximate from memory the layout and furnishings of this justly celebrated house."

ELEVEN NEW AMUSEMENT FIRMS

Mark M. Dintenfuss Productions, J. Alan Turner, Slade Producing Company, Among Firms Incorporated

ALBANY, N. Y. (Special).—Articles of incorporation were granted by the Secretary of State the past week to eleven new amusement enterprises.

The new corporations have a total capitalization of \$120,000 and will engage in the theatrical and motion picture business in its various branches.

The list of new concerns follows:
Mark W. Dintenfuss Productions, Inc., New York City. To manufacture and deal in motion picture films, also theatrical and motion picture managers and proprietors. Capital, \$25,000. Directors, E. M. Gregory, M. Jones, and F. Rosenthal, 10 Wall Street, New York City.

J. Alan Turner, Incorporated, New York City. To conduct theaters, and provide for theatrical, musical, vaudeville and burlesque performances. Capital, \$5,000. Directors, J. Alan Turner, Sara Turner, and H. E. Hechheimer, 220 West Forty-second Street, New York City.

O'Brien and Peck, Inc., New York City. Motion pictures and theatrical business gen-

erally. Capital, \$500. Directors, Lawrence P. O'Brien, Otto Peck, and Morris Bauman, 1482 Broadway, New York City.

Hobart-Jordan Company, New York City. Theatrical and motion picture proprietors and managers. Capital, \$5,000. Directors, Marvin Pechner, Lou H. Thorne, and Nat C. Strong, 147 West Sixty-third Street, New York City.

Nankivell Films, New York City. Animated cartoons and motion picture business. Capital, \$6,000. Edith Nankivell, Arnold Mountfort, and John MacGregor, 1947 Broadway, New York City.

Slade Producing Corporation, New York City. Theatrical, operatic and vaudeville producers and managers, also play brokers. Capital, \$12,000. Directors, Ernest B. Slade, Charles Miller, and Silvio Hein, 180 Archer Avenue, Mount Vernon, N. Y.

Inter-Allied Films, New York City. Motion pictures and photo plays. Capital, \$1,000. Directors, Howard B. Coles, Anna H. Wagner, and James Magee, 220 West Forty-second Street, New York City.

Veritas Film Corporation, New York City. Motion picture film and theatrical business. Capital, \$6,000. Directors, Domenico De Falco, Angelo Prevete, and Antonio Perretta, 40 James Street, New York City.

Mack Sennett Films Corporation, Bayshore, N. Y. To produce and exhibit moving picture films. Capital, \$500. Directors, Charles O. Baumann, Arthur B. Graham, and John P. Phillips, 1450 Broadway, New York City.

118 West Forty-eighth Street Corporation, New York City. Contractors, realty and managers of theaters. Capital, \$10,000. Directors, George H. Tiemeyer, Robert H. Hull, and Joseph B. Peck, 118 West Seventy-eighth Street, New York City.

Photo-Play Realty Corporation, New York City. To engage in the realty and motion picture business. Capital, \$60,000. Directors, Sidney Ascher, Joseph A. Jacobs, and Joseph M. Davis, 1408 Grand Concourse, New York City.

GEORGE W. HERRICK.

CORRIGAN SUES

Actor Claims Peerless Company Did Not Fulfill Contract

Emmett Corrigan began a suit for \$50,000 against the Peerless Producing Company, last week, claiming the company had failed to star him in picture productions, as stipulated in his contract.

Corrigan, according to the complaint which was filed in the County Clerk's office, signed a contract with the defendant corporation for three weeks at \$125 per day. He asserts he was to be starred in their films and was to be widely advertised by the defendants.

A summons and complaint in the action was served on the defendant corporation at 180 West Forty-sixth Street. In the complaint is embodied what is alleged to have been the plaintiff's contract, dated Dec. 3, 1915.

The first chapter of the American War and News Weekly under its new name is the best issue of the twenty-eight issued so far. Among the subjects pictured are the spectacular drives for the second Liberty Loan, the drydocking of a huge battleship, the American expeditionary force in France preparing for its first baptism of fire and the woman suffrage parade in New York City.

BILLIE BURKE IN MAUGHAM PLAY "The Land of Promise" Para- mount's Next Production, Starring Winsome Actress

It has now been decided that "The Land of Promise," starring Billie Burke, will be released by Paramount in December. While the production has been completed for some time, it was held back because it was believed that "Arms and the Girl," recently released, would be particularly timely, owing to its war features. "The Land of Promise" was a starring vehicle for Miss Burke in the legitimate and was written by W. Somerset Maugham. The play was originally presented at the Lyceum Theater and the screen version, prepared by Mr. Maugham, follows closely the lines of the stage production.

W. Somerset Maugham has won an international reputation as a dramatist. He is author of many notable stage successes, among which may be mentioned "Mlle. Zampa," "Mrs. Dot," "Lady Frederick," "The Explorer," "Smith," etc. Joseph Kaufman, who directed "Arms and the Girl," is also the director of "The Land of Promise." Thomas Meighan plays the leading male role opposite Miss Burke. The settings of the picture are exceedingly beautiful, it is stated, embodying scenes in the Canadian Rockies and in the great wheat fields of the Dominion.

ELTINGE PROMISES NOVELTY "The Clever Mrs. Carfax" Said to Con- tain Many Surprises

Nov. 12 is the date set for the release by Paramount of Julian Eltinge's next photoplay, "The Clever Mrs. Carfax," said by those who have watched the filming of the production to be the cleverest thing of its kind that has yet been attempted. It is said to be an absolute novelty in screen plays. Hector Turnbull, author of numerous Paramount pictures, wrote the story with Gardner Hunting and the scenario was arranged by Mr. Hunting. Donald Crisp directed the picture. He also directed the first screen success of Mr. Eltinge, "The Countess Charming," which created a stir in film circles and at once placed the star in the front ranks of screen luminaries.

The plot of the play deals with the adventures of a college man, who, to be near his sweetheart, assumes the name and fame of one Dorothy Carfax, editor of an "advice to the lovelorn" column in a newspaper. For the settings every possible care was taken by the director to secure realism, even to the extent of reproducing in the studio the lobby of a famous Portland, Ore., hotel, when it was found impossible to make the scenes in the actual location owing to insufficient lighting.

INNOVATION IN FILM Superintendent of American Company Completes Interesting Process

Charles A. Ziebach, superintendent of the American Film Company at Chicago, has just completed a rather notable bit of laboratory work for a Nashville, Tenn., firm.

The American Film Laboratories were found to be the only ones in the country equipped to handle this new process, which is marked enough to cause comment in the film world if it proves successful.

The new process requires a strip of film a trifle over four inches wide, which unrolls from right to left in a camera six feet wide. There are five lens, producing a strip of pictures five deep, each one three-fourths of an inch square. In this way, it is hoped to throw the picture on a thirty-six foot screen, giving an entire view of any pageant, parade or other public event, instead of one objective point.

The new film will be figured out by weight instead of by footage and is the first development made of the new process.

THIRD OF CASTLE PLAYS

"Sylvia of the Secret Service," third of the Irene Castle-Pathe plays announced for release the week of Nov. 25, is a detective play characterized by more thrills and fast action than any yet, according to reports. In it the star has a part that gives her great opportunities.

The picture was produced by Astor, under the direction of George Fitzmaurice, director of such successes as "New York," "The Test," "Kick In," and "The Hunting of the Hawk." The story is by Joseph H. Trant, and the scenario was prepared by Philip Bartholomae, the well known playwright, author of "Very Good Eddie," "Over Night," "Little Miss Brown" and other Broadway hits.

"THE LITTLE PATRIOT"

Baby Marie Osborne, the famous Little Pathe child star, will make her next appearance on the Pathe program early in December. The picture is entitled "The Little Patriot," and is said to be the best in which she has ever appeared. The story of "The Little Patriot" was written by John W. Grey, the scenario is by Lela Liebrand, and it was produced under the direction of William Bertram. The cast includes Herbert Standing, John Connolly, Marion Warner, Jack Lanning and last but by no means least, Ernest, the little colored boy who does the best work of his career in this picture.



BRENON PRODUCTIONS

FIRST
NATIONAL
EXHIBITORS
CIRCUIT

TWO COMEDY-DRAMAS William Russell in Pictures Directed by Edward Sloman

William Russell, athletic hero of photodrama, has just completed two comedy-dramas at the American studios for release by Mutual. The first of the two, "Snap Judgment," is scheduled for release Nov. 19. The second of the series is "New York Luck."

Both productions were made under the direction of Edward S. Sloman, who has directed Russell in a series of successful, red-blooded pictures, including "Pride and the Man," "The Frameup," "High Play," "Shackles of Truth" and "My Fighting Gentleman."

"HIS MOTHER'S BOY"

It is believed that "His Mother's Boy," Charles Ray's second film from Mr. Ince, to be released by Paramount in December, will be fully as interesting if not even more striking than "The Son of His Father." It will have a novelty in the matter of locale, because much of the action transpires in the Texas oil fields and the great workings of the petroleum districts are shown effectively in the course of the story.

Ella Stuart Carson prepared "His Mother's Boy" for the screen from the Rupert Hughes story, "When Life is Marked Down." Victor L. Schertzinger directed the production under Mr. Ince's personal supervision.

TRADE NOTES

Essanay employees who go to war are certain of being better provided for than the majority of the boys fighting for Uncle



WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,
Director General.

WORLD-PICTURES

present

MADGE EVANS

in

"The Adventures of Carol"

Story by Julia Burnham

Directed by Harley Knoles

Sam. In the first place all are assured that their positions will be open for them when they return. Not to be outdone by the display of co-operation on the part of George K. Spoor, the remainder of the employees, those who do not go to the front, have organized for the purpose of providing comforts for those representing Essanay in the national army.

Pat C. Foy has just finished "The Shamrock and the Palm" for the Edison

company, under the direction of Floyd France. Mr. Foy is one of the best type of Irish comedians on the screen, as he was on the stage.

A million scenic post cards, with views of the American Film Company studios at Santa Barbara, California, have been prepared with circular inserts on each card of one of the five American screen stars, Mary Miles Minter, Margarita Fischer, Gail Kane, Juliette Day and William Russell.

TOM TERRISS

DIRECTING ALICE JOYCE

In Robert W. Chambers' Prize Story, "THE FETTERED WOMAN"



William S. Hart

ARTCRAFT

CRANE WILBUR

ART DRAMAS PROGRAM

HORSLEY STUDIO

LOS ANGELES, CAL.



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NOVEMBER RELEASES
"I WILL REPAY"
"HEREDITY"

VITAGRAPH

HENRY KING

DIRECTOR

MUTUAL PRODUCTIONS—Releases:
"Souls in Pawn" "Spectre of Suspicion"

AMERICAN FILM CO.
Santa Barbara, Cal.

GAIL KANE

American Film Co.

Santa Barbara, Cal.

NILES WELCH

FEATURED

World Pictures—Brady Made

ADELE LANE

Address care DRAMATIC MIRROR.

Edward Jose

"BETTER FILMS" MUST PAY

"The Exhibitor in the Scheme of Things" is the subject of an article in the October issue of the Bulletin of the Amiliated Committee for Better Films, written by Orrin G. Cocks, the secretary of the committee and the advisory secretary of the National Board of Review of Motion Pictures. Mr. Cocks emphasizes the fact that co-operation with the exhibitor is the best way for those interested in Better Films to gain their ends.

BOOKINGS FOLLOW VICTORY Vitaphon Profits by Fight Over "Within the Law"

Greater Vitaphon, by obtaining the injunction which forbids the Chicago police authorities from interfering with the showing of "Within the Law" has scored again in the interest of the entire industry. Thus Major Funkhouser, Chicago's film censor, has been notified that he cannot ignore court orders granting producers and exhibitors the right to show legitimate motion pictures.

As the result of this injunction, "Within the Law" is booking heavily in the Windy City. The Orpheum Theater has booked it for an indefinite period, and it has been booked for extended runs in the twelve theaters making up the Ascher Brothers' chain of houses. In addition, many other bookings have been made for second and third runs and the Vitaphon Company's representatives in Chicago were forced to wire for extra prints in order to supply the demands of exhibitors. All of these contracts had virtually been completed before Funkhouser put the bars up against "Within the Law" and the fact that Vitaphon was thus prevented from earning legitimate revenue was one of the dominating reasons for the issuance of the restraining order.

ENNIS WITH McCLURE

Bert Ennis, recently with General Film Enterprises and a press representative with many accomplishments to point to, has been appointed publicity director for McClure Pictures.

ATMOSPHERIC SUBTITLES ARE A FEATURE

Distinction Is Claimed for Decorative Inserts in "The Manx-Man," Released Through Goldwyn Exchanges

When George Loane Tucker's production, "The Manx-Man" is released through Goldwyn Exchanges at an early date, one of the many unusual points about it will be the atmospheric subtitles.

Of course, the decorative subtitle has long been a familiar photoplay expedient, but there have been constant improvements of which the kind used in "The Manx-Man" is an important form. The claim to distinction made by these titles does not lie as much along purely decorative lines as in their psychological value as aids to the action.

It is common knowledge that virtually the entire production of "The Manx-Man" was made in the actual locale of Hall Caine's novel of the same name from which the story was adapted for screen purposes. These decorative subtitles were also made on the Isle of Man.

They are altogether photographic, an artist and cameraman having spent days in selecting scenes that would be symbolical or descriptive of the action, and yet would allow space for the superimposition of the letters used. Months were spent, in some cases, securing just the right effects, although, to be sure, there were other obligations in connection with the play that kept the artists on the Isle of Man all that time.

One example to illustrate the foregoing point is the series of three titles showing first a budding apple orchard, then the same orchard in full bloom and then the orchard in autumn desolation. These titles are used to indicate the progress of a romance with which the story of the play opens. But it required a considerable period of time in which to photograph the orchard in the required state.

EXPLOITATION OF PICTURE A NECESSITY

Herman Becker of Master Drama Features Offers Argument for Liberal Advertising of "Who's Your Neighbor?"

Believing that in the interest of his buyers in big centers of population it was up to him to impress on them the need of exploiting his picture as a "show," General Manager Herman Becker of Master Drama Features sought to convince Bernard H. Mills, of Elk Photoplays, 729 Seventh Avenue, New York City, purchaser of the Greater New York rights of "Who's Your Neighbor?" of the desirability of playing this film in this fashion.

Mr. Becker's argument was that a special film production was of the same public importance as a special stage production, that it was up to the film theater manager to give his production the same amount of advertising and featuring to the public as the legitimate theater manager would be sure to give his, and that a film could do as much business as a stage play, everything else equal, if it "went after" the public the same way.

"Don't lease it," said Mr. Becker, "unless your customer consents to advertise it in a way that will get the money for him and keep prices up for you." All this, by the way, after the sale of the rights to Mr. Mills had been concluded; hence the suggestion was no part of a sales talk in behalf of the picture.

Mr. Mills, however, thought the "don't lease" direction too radical, and said, "Do you tell me," he said, "as the purchaser of this subject not to accept bookings at my regular figure?"

"That is my sincere belief," was the answer, "and if it seems revolutionary it is because picture showmen haven't the faith in their goods that theatrical showmen have in theirs. And I say that as one of the latter class. The picture has greater

appeal than the stage play almost always, but the picture showman belittles his own goods. He simply won't give it what is its due. The theatrical showman goes the limit, the picture showman hangs back. Now, if you don't let him hang back, you force him into the right track. You do him a favor, therefore, because real showmanship boosts his profits, and he does you a favor by telling of the business he did with your feature and getting you new customers as a result."

But Mr. Mills was still unconvinced. Then Mr. Becker sent over to Franklin E. Becker's office for one of Mr. Becker's personal assistants. Mr. Becker had purchased "Who's Your Neighbor?" for ten Western states and was playing it in them as a road show. The Becker man showed what "Who's Your Neighbor?" had played to as a road show, and what another good feature had earned in the same territory but not played that way. These records completely captured Mr. Mills.

"There was no dodging the figures," he said to the DRAMATIC MIRROR, "and the figures were based on actual performance. The feature that had special playing up almost doubled the business of the other. As a consequence I will only exhibit 'Who's Your Neighbor?' in the Greater New York territory on the basis of a big show. It's in the interest of the Greater New York exhibitors."

While General Manager Becker closed Manhattan with Mr. Mills, President Bob of the Master Drama Features sold Kansas, Missouri, Oklahoma, Iowa and Nebraska to the Yale Photoplay Company, Kansas City, Mo., and Illinois, Indiana and Southern Wisconsin to Unity Photoplays, Chicago.

NEW SERIAL FROM GREATER VITAGRAPH

"Vengeance—and the Woman," with William Duncan and Carol Holloway, to Succeed "The Fighting Trail"

It is announced by Walter W. Irwin, general manager of the Greater Vitaphon distributing organization, that the company will soon inaugurate its campaign for "Vengeance—and the Woman," the new fifteen episode serial which is scheduled to start its run the last week in December. This campaign, it is said, will be wider in scope than that which attended the booking of "The Fighting Trail," Vitaphon's big outdoor serial which has created such a sensation all over the country.

Reports received from the Western Vitaphon studio, in Hollywood, where William Duncan is directing and playing the leading role in the new serial, indicate that the strenuous actor-producer is going to duplicate his feat of turning out a big serial ahead of schedule time. The first seven episodes of "Vengeance—and the Woman" have already been shipped to the Vitaphon

laboratory in Brooklyn and the work of titling and printing is well under way.

"Vengeance—and the Woman" is a powerful story of the fight of a man and woman against a band of heartless men who strive to get the woman as a means of wreaking vengeance on the man. It was written by Albert E. Smith, president of Vitaphon, and Cyrus Townsend Brady, the former being in close touch with Director Duncan on every detail connected with the filming of the story. The authors have provided thrilling action, and Duncan, whose reputation as a star has been built largely on his splendid work in roles calling for strengthful performance, is interpreting them in his usual heroic style. Carol Holloway is again featured with him in the leading feminine role and his company includes some of the finest riders in the world.

PRONOUNCED THE BEST

Helen Holmes in "The Lost Express" opened at the Iris Theater, Denver, Colo., to 5,000 people, and the second chapter jammed the house with 6,500. A. H. Hansen, manager of the Iris, pronounces "The Lost Express," the new Mutual Signal serial, Helen Holmes' best production.

"Personally, I think this is the best Helen Holmes has ever worked in," he writes to Mutual. "Its drawing power is immense. On my opening day I showed to 5,000 people and on my second showing to 6,500. My patrons have taken greatly to this serial and they like the mystery. The paper is immense and represents truthfully the exact pictures as shown on the screen. I have never had a serial that has done the business for me that this one promises, and you have my permission to use this letter in any manner that you see fit."

All the Loew houses are using the same method of collecting the tax. The patron pays the additional ten per cent. and receives just the one ticket.

TO MANAGE ALBANY HOUSE

ALBANY (Special).—Edward M. Hart, who has been associated with Manager F. F. Proctor's enterprises in New York and New Jersey, will now personally direct the management of Proctor's Leland Theater in this city.

Mr. Hart formerly was the manager of Harmanus Bleecker Hall, but the past two seasons has been associated with the Proctor interests. He is experienced in the field of motion pictures.

GEORGE W. HERRICK.

STEIN'S
MAKE-UP
NEW YORK

PHOTOPLAY REVIEWS

"A NIGHT IN NEW ARABIA"

Four-Part Comedy-Drama Adapted from the Story by O. Henry. Produced by Broadway Star Features and Released by General Film Oct. 27.

The Players.—J. Frank Glendon, Patsy DeForest, Mr. Venton, Hettie Delaro and Hassan Drouant.

POINTS OF INTEREST

An O. Henry story. The ingratiating personality of Patsy De Forest. Pains-taking direction.

It has been reiterated so often of the O. Henry stories that they are especially adaptable to motion pictures that at this late date the comment is rather bromidic. But, no matter, it is again true of "A Night in New Arabia." And while we are on this track it should be stated, in all fairness to the various persons who have adapted the stories for the screen, that they might easily have been spoiled, a thing that has happened so seldom, if at all, that, considering the many used, it is completely overshadowed.

"A Night in New Arabia" presents a love story that is of a class that has always been popular, and although the theme has been used countless times it has seldom been treated with as much refreshing charm. Those familiar with the tale will remember the love affair between the grocery clerk and the heiress who masquerades as a housemaid, and her father the vinegar king, who wishes to benefit the heirs of the man whose lack of foresight enabled him to lay the foundation of his fortune.

Patsy De Forest, in the role of the heiress, gives a performance that is a generous mixture of talent and personality. Her vivaciousness and her apt ability in expression contribute the most important factor in putting the story across. The rest of the cast leaves nothing to be desired. The able direction brings out the pleasing qualities of the story to their full value. The action is even and the settings are appropriate.

"A Night in New Arabia" will find great favor with any audience. It would be a serious error not to display prominently the name of O. Henry on all advertising.

F. T.

"THE KILL-JOY"

Five-Part Drama by Charles Mortimer Peck. Featuring Mary McAllister. Produced by Essanay. Distributed by George Kleine System.

The Players.—Mary McAllister, Granville Bates, James Fulton, James West, William F. Clifton, N. R. Houpt, and Chris Pino.

POINTS OF INTEREST

The winsome personality of the diminutive star. A play excellently suited to the talents of Mary McAllister.

In "The Kill-Joy," Essanay's diminutive star, Mary McAllister, has a part that gives her many opportunities to display the talents that have endeared her to her public. The story of the child who brings joy into the hearts of selfish and embittered men, is, of course, not new, but then it has never failed to arouse the sympathetic interest of its audience. And Mary McAllister acts with a pleasingly childish manner the part of this cheering youngster. Her appearance in a Western town where women were barred, was of course not welcomed, but four reels were pleasantly passed in viewing the changes slowly being worked among the hardened lot.

Little Billie and her father are lost among the hills of a town far West and in searching for water, the father falls down a deep embankment and is killed. Bob, a kind-hearted member of a woman-hating community called "Contentment," adopts the little orphan. At first her presence causes deep annoyance, but gradually she awakens a spark of love in the heart of each man and consequently becomes the idol of them all.

Many amusing scenes were shown in which little Mary McAllister endeavors to bring "kultur" into the lives of the rough people of the soil.

Exhibitors can count upon the drawing power of the little star, as her charming personality has already endeared her to the public. The acting and direction, in general, were adequate.

H. D. R.

"THE GIRL WHO TOOK NOTES AND GOT WISE AND THEN FELL DOWN"

Two-Part George Ade Fable. Produced by Essanay and Released by General Film, Nov. 3.

The Players.—Rod La-Rocque, Thelma Blossom, Thomas Commerford and Margaret Wiggins.

POINTS OF INTEREST

A George Ade Fable is always amusing. The clear insight into human nature. The author's own peculiar phrases used as subtitles.

Once upon a Time there was a girl whose principal ambition in life was to stand ace high with all the Nice men of her set. She was so Foxy that at Times she got in front of herself and Blocked her own plays. She jotted down notes of what Men most desired in their better Three Quarters. She found that man wanted a Dame that would play up to His loftiest Ambitions and supply his Home with an atmosphere of culture, which is the Ozone of married life. So the girl wrote it down that it was her Cue to chop out all the twaddle and be

a sort of Lady Emerson. But when she had a Chance to try it out she Found that the Bashful young woman who Deals out slang, moves up to the cocktails Freely and does a Pavlova on the table, is the one that the men lose Sleep about. So the next time she went to a Blowout the wise girl added a Dash of red to her Costume, cut Loose and got Along first rate, even though she did a lot of things that None of the men approve, but Somehow love to put up with. Moral: He can always pick out the right kind for the other fellow.

This fable has been handled in a proficient manner, as have the numerous preceding ones. The scenes, which are mere illustrations of Mr. Ade's text, are frequently amusing and they are staged capably. The cast is good and gives a careful interpretation of the characters.

An Ade Fable is a fine addition to any program. Although not riotous in fun there is a gentle humor in this one that will amuse everyone.

F. T.

"INDISCREET CORRINE"

Five-Part Comedy by H. B. Daniels. Featuring Olive Thomas. Produced by Triangle Under the Direction of Jack Dillon.

The Players.—Olive Thomas, George Chasebro, Joseph Bennett, Josie Sedgwick, Annette De Poe, Lillian Langdon, Thomas H. Guise, Lou Cooley, Thornton Edwards, Edwin J. Brady, Harry Rattenberry and Anna Dodge.

POINTS OF INTEREST

The novel treatment of the story. Olive Thomas in the role of a masked dancer.

Triangle has presented Olive Thomas in another role which displays her as a terpsichorean artist. This time she is seen as a masked dancer whose beauty attracts the attention of the entire male population. The story supplied by H. B. Daniels contains many pleasing departures from the conventional photodrama which has the dissatisfied society girl seeking adventure in the outside world for its theme.

Corrine Chilvers, tired of the conventionalities of a society girl's life, answers an advertisement found in a daily paper, and is accepted by a firm who wish her to ensnare a South American millionaire. She enters upon her career as an adventurer, gaily and quickly establishes a following among the men who visit the cabarets, for she had become a masked dancer. The mystery concerning her identity piques the

curiosity of Nicholas Fenwick, the man she had set out to win. He promptly arranges a meeting and, as she had planned, falls in love with her.

Matters are proceeding nicely when Corrine's parents learn of her share in the gay night life, and they disown her. She, however, has now learned to love Nicholas and declares her intention of marrying him. This reconciles the parents. Corrine informs her employers of her decision and they tell her that Nicholas is not a millionaire, but one who—like herself—had been employed by them.

Olive Thomas was seen in a part which she fitted admirably. She shows great improvement and is becoming a clever as well as beautiful film star. The other members of the cast gave adequate support.

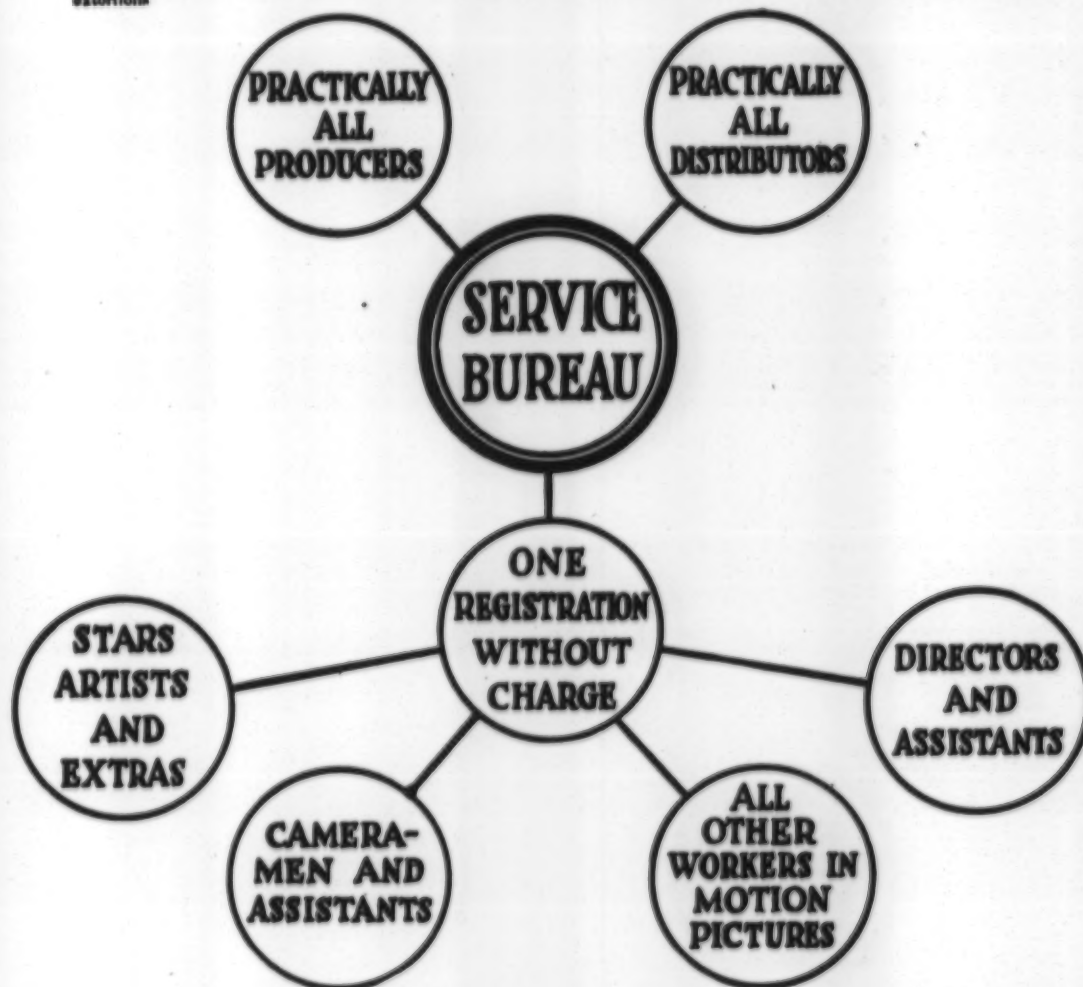
This is an amusing picture that should prove popular with film patrons.

H. D. R.

Norma Talmadge began work on Oct. 31 at her 48th Street studio on the third of her series of Select Pictures. This is a screen version of the play by Rupert Hughes, "Two Women," in which Mrs. Leslie Carter starred some time ago.

The Motion Picture Producers of America Form A Central Employment Bureau for Your Protection

BY means of this simple diagram you can see the advantages of registering with the newly-created SERVICE BUREAU of the National Association of the Motion Picture Industry, formed to do away with employment agency evils and extortions



The following companies are members of the National Association and active participants in the operation of the SERVICE BUREAU:

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ROTHACKER FILM MFG. CO.

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NORMA TALMADGE FILM CORP.
SELECT PICTURES CORP.
LEWIS J. SELWICK ENTERPRISES
SUBMARINE FILM CORP.
THANHOUSER FILM CORP.
TRIANGLE DISTRIBUTING CORP.
UNIVERSAL FILM MFG. CO.
U. S. MOTION PICTURE CORP.
WHARTON, INC.
VITAPHONE CO. OF AMERICA
VITAPHONE, V. L. & R.
WORLD FILM CORP.

Suite 320-321 Longacre Building, 1476 Broadway, New York City

"TOM SAWYER" ON THE SCREEN

Jack Pickford in Paramount Production of Mark Twain's Book

There are really only a few novels in the English language that may lay claim to the distinction of being perennials; which are taken from the shelves and re-read, year after year, even as a new generation is reading them for the first time. "Tom Sawyer" is one of these. And now, after the author has passed into the Great Beyond, boys of all ages will see Tom Sawyer on the screen created by that splendid young actor in Paramount pictures, Jack Pickford. December is the month during which the picture will be released and it will veritably be a Christmas present to thousands who have loved the story and all the characters in it.

William D. Taylor directed the production for Paramount. The story has always been one of his favorites and he took a personal pleasure in the work of translating it to the screen. The scenario was written with skill and appreciation by Julia Crawford Ivers. In obtaining locations for the production many of the original scenes in Missouri were employed, so that not only will the lovers of Tom Sawyer see the characters in actual life, but the genuine scenes in which the author laid the story as well. Jack Pickford has been seen in the screen versions of a number of popular novels, including "Great Expectations," in which he played the immortal Pip and others.

EMPIRE ALL-STAR FILM

Ann Murdock Soon to Appear in "Please Help Emily"

"Please Help Emily," the play that was successfully presented on Broadway last year, is the next Empire All-Star Corporation picture that Mutual is to release, November 10.

Ann Murdock is to be the star of the picture as she was of the play and many of the original cast are also in the screen version. Ferdinand Gottschalk plays the part of Herbert Thredgold, which he created on the stage; Hubert Bruce has his same role of Professor Delmar, while John Harwood, whose impersonation of the butler was one of the hits of the play, has given just as clean cut and clever a performance before the camera.

The play lent itself very well to the screen. All the delicious bits of comedy with which Miss Murdock delighted her audiences on the stage have been transferred to the screen. Ferdinand Gottschalk is said to be a veritable "find" in pictures. Many of the scenes were taken at Long Beach in the height of the bathing season and the bathers are among the interested spectators. Dell Henderson directed.

SELBURN COMEDIES READY

Neal Burns and Gertrude Selby Are Stars in General Film Series

General Film has acquired for exclusive distribution a new series of attractive short length subjects to be known as the Selburn Comedies. This series is controlled by the Piedmont Picture Corporation, one subject to be released each month, beginning Nov. 10, when "Hubby's Holiday" will be ready for distribution. This picture is a two-reel high class comedy. The succeeding numbers will be in one-reel form.

Neal Burns and Gertrude Selby, two of the most refreshing and popular light comedy stars, are featured in the comedies. Both are noted for sprightly and clever work. The Selburn Comedies are said to be the most attractive vehicles in which they have yet appeared. Initial showings have demonstrated that these new films are of a high order.

ELABORATE SETTINGS

Spectacular Production for "Antics of Ann," Starring Ann Pennington

The enormous amount of labor involved in preparing the specially elaborate settings for "The Antics of Ann," in which diminutive Ann Pennington, the Ziegfeld Follies premiere danseuse, will star, has delayed the release of the picture by Paramount until November 5. The picture had been scheduled for the last week in October.

The production entailed many features calling for sets of the most complicated description, such, for instance, as that depicting a Japanese tea room in a summer hotel, which occupied almost half of the Famous Players studio. Then there were football scenes, interiors of a girls' seminary, with the big dining hall in which large numbers of extras, including a big part of the Follies chorus, were employed. The production, by all accounts, will be the most spectacular and at the same time the most amusing of any in which Ann Pennington has appeared.

LATEST LOIS WEBER FILM

"The Price of a Good Time," the latest Lois Weber production, with Mildred Harris and Kenneth Harlan in the leading roles, opened at the Broadway Theater, Nov. 4. The cast includes Helene Rosson, Ann Schaefer, Alfred Allen, Adele Farrington, and Gertrude Aster. Allen Seigler is the photographer.

PHOTOPLAY FEATURES

PARAMOUNT

The Son of His Father, Charles Ray, Oct. 22.
The Price Mark, Dorothy Dalton, Oct. 22.
The Hungry Heart, Pauline Frederick, Nov. 5.
The Antics of Ann, Ann Pennington, Nov. 5.
The Clever Mrs. Carfax, Julian Kitting, Nov. 5.
Jack and Jill, Jack Pickford, Louis Huff, Nov. 12.
Molly Entangled, Vivian Martin, Nov. 12.
The Judgment House (J. Stuart Blackton Production), Nov. 19.

ARTCRAFT

The Man from Painted Post, Douglas Banks, Oct. 1.
The Narrow Trail, William S. Hart, Oct. 8.
The Woman God Forgot, Geraldine Farrar, Oct. 22.
The Little Princess, Mary Pickford, Nov. 12.
The Rise of Jennie Cushing, Elsie Ferguson, Nov. 12.
Reaching for the Moon, Douglas Fairbanks, Nov. 19.

GOLDWYN

Fighting Odds, Maxine Elliott, Oct. 1.
The Spreading Dawn, Jane Cowell, Oct. 1-4.
Sunshine Alley, Mae Marsh, Nov. 4.
Joan of Plattsburg, Mabel Normand, Dec. 2.
Nearly Married, Madge Kennedy, Nov. 18.

GREATER VITAGRAPH

The Fettered Woman, Alice Joyce, Webster Campbell, Nov. 5.
I Will Repay, Corinne Griffith, Mary Maurice, William Dunn, Nov. 12.
Next Door to Nancy, Mildred Manning, Wallace MacDonald, Nov. 19.
The Tenderfoot, Carol Holloway, William Duncan, Nov. 26.
The Greil Mystery, Marie Williams, Miriam Miles, Dec. 10.
An Investment in Petticoats, Mildred Manning, Wallace MacDonald, Dec. 17.
A Woman Between Friends, Alice Joyce, Marc MacDermott, Dec. 24.
John Hart, Mary Anderson, Alfred Whitman, Dec. 31.
His Own People, Harry Morey, Gladys Leslie, Dec. 31.

TRIANGLE

Doing Her Bit, Both Stonehouse, Oct. 22.
The Stainless Barrier, Triangle Players, Oct. 28.
Fighting Back, Wm. Desmond, Claire McDowell, Nov. 4.
Up or Down, George Hernandez, Nov. 4.
The Medicine Man, Roy Stewart, Nov. 11.
Indiscreet, Corinne, Olive Thomas, Nov. 11.
A Case at Law, Dick Rosson, Nov. 18.
Fuel of Life, Belle Bennett, Nov. 18.

PATHE GOLD ROOSTER

THANHOUSER
The Heart of Sara Greer, Frederick Warde, Leila Frost, Oct. 7.
The Torture of Silence, Mrs. Emmy Linn, F. Genier, Oct. 14.
France in Arms, Nov. 11.
HEPWORTH
Iris, Alma Taylor, Henry Alper, Stuart Rome, Aug. 26.
LAILA
Captain Kiddo, Baby Marie Osborne, Aug. 5.
Tears and Smiles, Baby Marie Osborne, Sept. 2.

ASTRA

Stranded in Arcady, Mrs. Vernon Castle, Elliott Dexter, Oct. 14.
The Mark of Cain, Mrs. Castle, Antonio Moreno, Nov. 4.

BRENON PRODUCTIONS

The Lone Wolf.
The Fall of the Romanoffs.
Empty Pockets.
Kismet.
The Woman Thou Gavest Me.

GENERAL FILM

Dry Valley Jackson, Carleton King, Oct. 13.
JAXON
Pokes and Jabs Comedies.
FALCON
The Clean Gun, Kathleen Kirkham.
Feet of Clay, Margaret Landis, B. H. Clay.
Brand's Daughter, Kathleen Kirkham.
His Old-Fashioned Dad, Daniel Giffether, Millie McConnell.
Zolienstein, Voia Vale, Monroe Salisbury.

BLUEBIRD

The Lash of Power, Carmel Myers, Nov. 5.
Priscilla Virtus, Mae Murray, Nov. 12.
The Savage, Ruth Clifford, Nov. 19.
The Winged Mystery, Franklyn Farnum, Nov. 26.
The Raggedy Queen, Violet Mercereau, Dec. 3.

BRADY-WORLD

The Alibi, June Elvidge, Arthur Ashley, Nov. 12.
Her Hour, Kitty Gordon, Nov. 19.
The Good for Nothing, Carlisle Blackwell, Evelyn Greeley, Nov. 26.
My Money, Ethel Clayton, Dec. 3.
The Little Patriot, Madge Evans, Dec. 10.
The Way of the Strong, June Elvidge, Dec. 17.
The Ladder of Fame, Carlisle Blackwell, Evelyn Greeley, Dec. 24.
The Divine Sacrifice, Kitty Gordon, Dec. 31.

FOX

Thou Shalt Not Steal, Virginia Pearson, Oct. 7.
This is the Life, George Walsh, Oct. 21.
The Script Pimp, Dustin Farnum, Oct. 28.
Miss U. S. A., June Caprice, Nov. 4.
The Painted Madonna, Sonia Markova, Nov. 11.
All for a Husband, Virginia Pearson, Nov. 18.
STANDARD
The Conqueror, Sept. 18.
Camille, Sept. 30.
When a Man Sees Red, Oct. 7.
Aladdin and His Wonderful Lamp, Oct. 14.
Cleopatra, Oct. 14.
The Babes in the Woods, Nov. 18.

SELENICK

Clara Kimball Young Productions.
The Price She Paid.
The Banquet Way.
Constance Talmadge Productions.
The Lesson.
Eva Tangora Productions.
Poor Firefly.
Norma Talmadge Productions.
The Law of Compensation.
Poppy.
The Moth.
Robert Warwick Productions.
The Silent Master.
A Modern Othello.
The Lash of Jealousy.

PERFECTION FEATURES

EDISON
The Awakening of Ruth, Shirley Mason, Sept. 17.
The Apple Tree Girl, Shirley Mason, Oct. 1.
Cy Whitaker's Ward, Shirley Mason, Oct. 22.
CONQUEST
Program No. 9—Kidnapping, Ray McKee, Robert Cain, Sept. 8.
Program No. 10—Your Obedient Servant, Peggy Adams, Pat O'Malley, Sept. 15.
Program No. 11—The Story That the Keg Told Me, Sept. 22.
Program No. 12—Putting the Bee in Herbert, Harry Benham, Ethel Fleming, Sept. 29.
ESSANAY
A Fool for Luck, Taylor Hedges, Oct. 5.
The Fibbers, Bryant Washburn, Oct. 15.
Young Mother Hubbard, Mary Mary McCallister, Oct. 29.
Two Bit Seats, Taylor Holmes, Nov. 4.

SELIG

The Barker, Selig, Lew Fields.
SELIG-BOTT COMEDIES
A Dog in the Manger, Aug. 6.
A Trip to Chinatown, Aug. 20.
A Midnight Bell, Sept. 3.
A Contented Woman, Sept. 17.

MUTUAL

The Beautiful Adventure, Ann Murdock, Oct. 15.
The Calendar Girl, Juliette Day, Oct. 15.
The Sea Master, William Russell, Oct. 22.
The Unforeseen, Olive Tell, Oct. 22.
Peggy Leads the Way, Mary Miles Minter, Oct. 29.
A Daughter of Maryland, Edna Goodrich, Oct. 29.
A Game of Wits, Gail Kane, Nov. 5.

BUTTERFLY

The Girl Who Won Out, Violet McMillan, Oct. 8.

ANT DRAMAS, INC.

APOLLO
When You and I Were Young, Alma Hanson, July 31.
U. S. AMUSEMENT CORP.
Think It Over, Catherine Calvert, Aug. 13.
Behind the Mask, Catherine Calvert, Sept. 3.

VAN DYKE

Peg o' the Sea, Jean Sothorn, Sept. 17.
KEROGRAPH
The Little Samaritan, Marian Swanson, Aug. 27.

HOLSLAY

Biograph of His Fathers, Crane Wilbur, Sept. 10.
Unto the End, Crane Wilbur, Oct. 8.

METRO

ROLFE
The Outsider, Emmy Whelan, Nov. 5.
YORK
Paradise Garden, Harold Lockwood, Oct. 1.
The Square Deceiver, Harold Lockwood, Dec. 3.
Getting Even, Harold Lockwood, Dec. 10.

METRO PICTURE CORP.

The Outsider, Emmy Whelan, Nov. 5.
Outwitted, Emily Stevens, Nov. 12.
The Voice of Conscience, Francis Bushman, Beverly Barrymore, Nov. 19.
Alias Mrs. Jezebel, Emily Stevens, Dec. 10.
God's Outlaw, Francis Bushman, Beverly Barrymore, Dec. 17.

AS AMERICAN WIDOW

Barrymore, Dec. 24.
The Eternal Mother, Barrymore, Dec. 26.

STATE RIGHTS AND INDEPENDENT

ARROW
The Doomsday, Derwent, Hall Gaine.

GOLDWYN

NEW YORK
The Manxman.
CARDINAL
Joan, the Woman, Geraldine Farrar.

CHARACTER FEATURES

The Lincoln Cycle, Benjamin Chapin.
GENERAL ENTERPRISES, INC.
The Warrior, Maciste.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherill.
God's Man, H. B. Warner.
D. W. GRIFFITH
Intolerance.

WILLIAMSON BROS.

Submarine Eye.
B. S. MOSS
The Power of Evil, Margaret Nichols.

THE GIRL WHO DOESN'T KNOW

PARAGON FILMS
The Whirl.
SHERMAN ELLIOTT
The Crisis.
The Spoilers.

UNIVERSAL

Idle Wives.
Where Are My Children? 20,000 Leagues Under the Sea. People vs. John Doe, Harry Delmore, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fisher.
Hell Morgan's Girl.
Even as You and I.

EDWARD WARREN

Warfare of the Flesh, Walter Hampton, Charlotte Ives.
SERIALS
PATHE
The Fatal Ring (16th), The Double Disguise, Pearl White, Earle Foxe, Oct. 21.
The Seven Pearls (7th), The False Pearl, Mollie King, Creighton Hale, Leon Barry, Oct. 28.

MUTUAL

The Lost Express (8th), The Mountain King, Helen Holmes, Nov. 8.
VITAGRAPH
The Trestle of Horrors (14th), William Duncan, Carol Holloway, Dec. 10.
(15th), Out of the Flame, Dec. 17.
The Fighting Trail.

RETURNS TO O. HENRY

Mildred Manning, star in many of the earlier O. Henry stories, will be featured again in a new series of O. Henry stories now in the course of preparation by Broadway Star Features. Miss Manning scored a success in eight of the first thirteen O. Henry pictures released, her most conspicuous work having been in "The Third Ingredient," "Past One at Roop's," "A Service of Love," "The Green Door," and "The Marionettes." Since that time she has been appearing in a number of five-reel features produced by Vitagraph. That she is to return to the O. Henry series as a star will be welcome news to her large following.

BERT LYTELL IS TO BE STARRED

Herbert Brenon Secures Actor for "The Lone Wolf's Return"

Arrangements have been made for Bert Lytell to appear on the screen in Louis Joseph Vance's "The Lone Wolf's Return," which is now running in the *Saturday Evening Post*.

Mr. Lytell created the title role in "The Lone Wolf," and will have the famous character in the continuation, which will be released under the screen name of "The Lone Wolf's Return." "The Lone Wolf's Return" is said to exceed "The Lone Wolf" in adrenalin and speed of story. Running as a serial in the *Saturday Evening Post*, the story has been attracting wide attention. It is expected to be even better fitted to the screen than its predecessor, since Mr. Vance wrote the continuation with the future film adaptation in mind.

For many of its scenes, "The Lone Wolf's Return" will have the picturesque and thrilling background of the Flanders battlefield, since the Lone Wolf, who, it will be recalled, was the masterful leader of a gang of Parisian criminals, returns in the guise of a spy. The Lone Wolf risks his life behind the German lines to obtain valuable information for the Allies. The glimpses of No Man's Land, where American soldiers are now in the first line trenches, will give a stirring touch to the exciting story, as well as wide opportunities for the director.

"The Lone Wolf's Return" will be Mr. Lytell's first stellar vehicle since he entered pictures and scored one of the big hits of the last screen year in "The Lone Wolf." He is now playing before the camera in the leading male role of "Empty Pockets." Previous to his film debut, Mr. Lytell was well known on the stage from coast to coast, being particularly popular in the West.

The distribution of "The Lone Wolf's Return" and all other Bert Lytell star vehicles will be controlled by the Brenon Corporation.

JULIAN ELTINGE AT RIALTO

Julian Eltinge turns detective in his second Paramount photoplay, "The Clever Mrs. Carfax," which is the feature of this week's entertaining program of music and pictures at The Rialto. By impersonating the lady who is supposed to write the answers to "Letters from the Lovelorn" Eltinge, in the role of a successful newspaper man, manages to prevent two society swindlers from robbing a wealthy old woman, and at the same time to win the heart of her charming granddaughter. The Rialto orchestra, conducted by Hugo Riesenfeld, renders a sparkling Fantasia from the opera "Faust" by Gounod, as its overture. A special attraction which Mr. Rothapfel offers on the musical program is the Misses Marie and Louise McFarland, who sing the duet from "Lakme," by Delibes. Greek Evans, baritone, sings "Three For Jack" by Squires, and Carmine Stansone, piccolo soloist of the Rialto orchestra, renders D'Anna's "Polka Caprice." "Hoping her starting thrills thrown in, provides an extra quantity of laughter. The Rialto Animated Magazine presents news in its most attractive form, and the bill is completed by a scenic feature of exceptional beauty.

MAE MARSH AT STRAND

For the ninth week of the Strand Symphony Concerts which commenced Monday at the Strand Theater, Adriano Ariani, the conductor, prepared the following program: Overture, "Cleopatra," Masciulli; Tchaikowsky's *Folia Symphonica* (two last movements), Sigfried's Idyl, Wagner and Prelude to Act 3, "Lohengrin," Wagner.

The soloists for the week are Grace Hoffman, the coloratura soprano, who sings "Una Voce Poco Fa" from "Il Barbiere di Siviglia," Rosini, and Micha Violin, the young violin virtuoso who renders Paganini's "Bravura Variations" on the G. string and Sammartini's "Canto Amoroso" with harp and organ accompaniment. What is described as the quaintest play of a quaint actress, "Sunshine Alley," starring Mae Marsh, is the newest Goldwyn Picture shown as the principal photo-dramatic feature on the program. Manager Elliott inaugurated the presentation of the Fox Sunshine Comedies by Henry Lehrman. The first of these pictures, shown in this week's program, is entitled "Roaring Lions and Wedding Bells." A new and beautiful scenic and educational study is also shown as well as the Strand Topical Review, a specially interesting weekly feature of the Strand bill, projecting the latest American and European news pictures.

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ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASS'N

Managers Now Have Standard Contracts
—Sanitary Conditions Improved

Members of the A. E. A. Are Most Earnestly
Urged to Send in Reliable Addresses
to the Office of the Association.



The last meeting of the Council was held in the Association rooms, 608 Longacre Building, Oct. 30, 1917. The following members were present: Francis Wilson, president; Messrs. Arliss, Coburn, Connelly, Cope, Crane, Gillmore, Harwood, Kyle, McWade, Mitchell, Stewart and Westley.

New members elected:

Arthur Allen, A. E. Anson, James O. Barrows, Burr Caruth, Marie Chambers, C. A. de Lima, Thomas Delmar, Eileen Dennes, George K. Denny, Henri de Vries, Guy Favieres, Charles N. Greene, Alfred Hemming, Anice L. Ives, Rose Kessner, Pauline Lord, Martha McGraw, Violet Palmer, Jack Paulton, William H. Pringle, Charles A. Silver, Ralph Sprague, Ed. Van Vechten, Zensetta Wood.

The U. M. P. A. E. A. Standard Contracts came from the press last Wednesday, and the offices of New York Managers were immediately supplied with them. All members are expected to ask for the new contract in making engagements, if it is not offered them. There is no longer reason to fear.

One effect of the Standard Contract will be the defining of theatrical custom. There always have been and doubtless there always will be slippery persons to take pleasure, and some temporary gain, out of "beating the law." So it will be with our new contract despite the fact that it is only a minimum one, already we have heard from certain quarters where it is being said, "The new U. M. P. A. E. A. Standard Contract leaves the matter of half-salary the week before Christmas and Holy Week open for individual agreement." This is, of course, false and the U. M. P. A. will clear the point to its members. It is up to actors to convince the few outside managers that nothing below the contract terms can be granted.

We report with much gratification that the Boards of Health in several distant cities have responded during the past week promptly and effectively to our calls for aid in getting the dressing-rooms and other necessary accommodations of local theaters made reasonably sanitary.

An actor of ripe experience has told us how he was engaged for a certain production, rehearsed three weeks and dismissed after four performances. When half a week's salary was offered him, as payment in full for his services, he took it and said, "This is good so far as it goes, but I'm entitled to two weeks' notice or in lieu of that two weeks' salary." The stage director, who was treating with him, replied, "I don't see that. You haven't done anything for it." Mind you, the actor was acknowledged to be proficient, but his "personality" was too sympathetic. He had been especially selected. What of his living expenses and those of his family for almost a month? The Standard Contract has come out since this episode. Its provisions preclude this kind of a self-enacted moratorium on the part of any management.

Remember your dues. Members holding blue cards are in good standing only to Nov. 1, 1917, and their dues are now payable.

Do not forget the Ratification Supper, Nov. 25, 1917.

By Order of the Council.

"UPSTAIRS AND DOWN" IN BRONX

Quite the smartest comedy seen at the Bronx Opera House this season was presented, Oct. 29, and unconventionally speed, "Upstairs and Down," for the week. Hogan Hugheson as the Irish soldier-poloist was delightful from start to finish and Frankie Mann neatly emphasized the pretty silliness of Alice Chesterton.

A winning personality, integrity and ability have found success for Manager J. J. Rosenthal, but they have also meant sleepless nights while doing his bit in arranging for the many theater parties for civic and charitable organizations.

IDA C. MALCOMSON.

MOULIN ROUGE OPENS

The formal opening of the Moulin Rouge, at Forty-eighth Street and Broadway, took place on Wednesday night, Oct. 31. A special Halloween entertainment program was given. Among those who appeared on the bill were Madame Grouze, Hess and Bennett, Jack Kraft, and Martin Culhane.

The Moulin Rouge, which takes its name from a little section of gay Paris before the war, has been entirely renovated and redecorated during the summer. The color scheme was in blue and gold. The lighting effects have been devised with an eye to the fantastic. The tables are decorated with striking black and white checked cloths, and the chairs and paneling are in a soft gray. A splendid orchestra dispenses "sippy" dance music.

SELWYNS TO GIVE FOUR NEW PLAYS

"The Piper of Pan" Opens and Others Are Destined Soon for
New York Presentation

Four new Selwyn productions are announced for early presentation here. The first of these is "The Piper of Pan," a comedy by Edward Childs Carpenter, which replaced "The Rescuing Angel" at the Hudson Theater on election night. The cast of this play includes Janet Beecher, Norman Trevor, Rita Stanwood and Reginald Mason.

Selwyn and Company will present Louis K. Ansbacher's new play, "Madame Cecile," at the Harris Theater on Nov. 12, with Kathryn Kidder in the leading role. Joseph Ritter's production of "Romance and Ar-

bella" will close at the Harris on Saturday night.

Fred Jackson's play, "Losing Eloise," will shortly have a New York presentation under the Selwyn banner. In the cast will be Charles Cherry and Lucille Watson.

"Why Marry?" Jesse Lynch Williams' play, in which the Selwyns will present Arnold Daly and Nat C. Goodwin, is scheduled for an engagement in Chicago prior to a New York season. The supporting cast will include Estelle Winwood, Ernest Lawford, Edmund Breese, Beatrice Berkeley and others.

EVELYN NESBIT NEW PALACE STAR

"A Roseland Fantasy," Miniature Musical Comedy, Is Her
Latest Offering—Maurice and Walton Remain

Evelyn Nesbit is the big type attraction at the Palace Theater this week, in a mixture of songs and dances called "A Roseland Fantasy," which was written by Charles McCarron. For her assistant she has Bobby O'Neill. "A Roseland Fantasy" is a pleasing offering and it gives Miss Nesbit ample opportunity to display her individual style of entertainment. Her new wardrobe is attractive.

Maurice and Florence Walton remain at this theater for another week in their military dancing act. Their ingenuity in adapting dances to military motifs, their smart costuming and their distinction all combine to make their offering well worth a second view.

Frank Moore and Joe Whitehead, two pleasing "comics," appear in a new offering. The Misses Campbell meet with as much approval as usual with their singing. These sisters from the South have magnetism, good looks, excellent voices and bright material. Fox and Ward, who celebrate their fiftieth anniversary in variety this week, receive a gratifying reception. This team began years before variety changed to vaudeville and they are still a featured act.

The balance of the program includes a melodramatic playlet called "In the Dark," the Six American Dancers, who are always pleasing, and Van and Belle in a novel specialty.

LIEBLERS TO PRODUCE

"Success" Will Be First Play Under
Their Banner in Several Years

"Success" is the title of the new play that is to constitute the first Liebler production in New York for several seasons. The play, which is in a prologue and three acts, is by Adeline Leitbach and Theodore A. Liebler, Jr., and features Brandon Tynan in the leading role.

Jess Dandy has been specially engaged for an important comedy character part in "Success," and several other players of prominence figure in the cast. Ira Hards is staging the play. It will have its first performance at Poughkeepsie on Nov. 15.

GRANDNIECE OF DAVIS ON STAGE

In the ranks of the showgirls who adorn the chorus of "Her Regiment" is Mina Davis, who is a grandniece of Jefferson Davis, the famous president of the Confederate States of America. Miss Davis's home is in Denver, although she claims Houston, Tex., as her birthplace. She has played in stock in Denver, with Elitch's Gardens company, and has appeared in "Experience," "The Wanderer" and other productions. This is her first experience in musical comedy.

COPEAU BRINGS ARTISTS

French Director Has More Than Thirty
People in Organization

Upon his return to New York, Jacques Copeau, director of the Theater des Vieux Colombes, brings with him more than thirty people, including, in addition to his company, a master of the dance, a master of song, and the designers, costumers and property men who have been preparing in Paris the accessories for the production at the French playhouse.

The company will include Robert Bogaert, Romain Bouquet, Emile Chiffolleau, André Chotin, Charles Dailin, Francois Gourrac, Paul Jacob-Hians, Louis Jouvet, Jean Sarmant, Jacques Villard, Lucien Weber, Marcel Vallee, Susanna Ring, Lucienne Bogaert, Renée Bouquet, Madeleine Geoffroy, Jane Lory, Eugenie Nau, Paulette Noizeux, Valentine Tessier; master of song, Jane Bathori-Engel; master of dance, Jessmin Horwarth.

TO PLAY "PEG" AT CAMP

Laurette Taylor will give a performance of "Peg o' My Heart" at Plattsburg, Nov. 18. Lisle Leigh, who played the part of the "Aunt" for one season, is to be in the cast.

THE BROADWAY TIME TABLE

FOR WEEK ENDING NOVEMBER 10TH

Theater	Play	Date of Production	Number of Performances
Astor	The Very Idea	Aug. 9	119
Belasco	Polly With a Past	Sept. 8	78
Bijou	The Torch	Oct. 24	25
Brooks	The Masquerader	Sept. 3	83
Broadhurst	Madame	Sept. 27	85
Casino	Kitty Darcin'	Nov. 7	5
Century	Mim 1917	Nov. 6	9
Cohan	Here Comes the Bride	Sept. 25	58
Cohan and Harris	A Tailor-Made Man	Aug. 27	91
Comedy	Washington Square Players	Oct. 31	15
Cort	De Luxe Annie	Sept. 4	82
Criterion	The Love Drive	Oct. 30	16
Eltinge	Business Before Pleasure	Aug. 15	105
Empire	Rambler Rose	Sept. 10	75
48th Street	Peter Ibbetson (rev.)	Sept. 3	83
44th Street	Hitchy-Koo	June 7	184
Fulton	Broken Threads	Oct. 30	16
Gaiety	The Country Cousin	Sept. 3	82
Globe	Jack O' Lantern	Oct. 16	32
Harris	Romance and Arabella	Oct. 17	30
Hippodrome	Cheer Up	Aug. 23	137
Hudson	Pipes of Pan	Nov. 6	7
Knickerbocker	Hamilton	Sept. 17	67
Liberty	Out There	Sept. 24	59
Longacre	Leave It to Jane	Aug. 28	91
Lyceum	Tiger Rose	Oct. 3	47
Lyric	Cleopatra (film)	Oct. 14	42
Manhattan	Chu Chin Chow	Oct. 22	25
Maxine Ell'	Eyes of Youth	Aug. 22	97
Morocco	Lombardi, Ltd.	Sept. 24	59
New Amsterdam	The Riviera Girl	Sept. 24	59
Park	Land of Joy	Nov. 1	13
Playhouse	Eve's Daughter	Oct. 13	34
Plymouth	Barbara	Nov. 5	9
Princess	Oh, Boy!	Feb. 20	307
Republic	On With the Dance	Oct. 29	17
Shubert	Maytime	Aug. 16	104
39th Street	The Old Country	Oct. 30	16
Winter Garden	Doing Our Bit	Oct. 18	31

BEQUEST HELD UP

Actors' Fund Not to Benefit Largely by
Hoge Will for Several Years

The courts of Zanesville, O., have upheld the Actors' Fund contention whereby the codicil in the will of the late John Hoge is sustained, thereby rendering valid his bequest of a piece of Fifth Avenue property valued at \$500,000. The Fund's situation, however, is not so rosy as it might appear. It is stated, as the bequest does not inure to the benefit of the Fund to any extent for several years.

The building on the Fifth Avenue property belongs entirely to the present tenant, the Irene Company, who erected it at its own expense, but it becomes the property of the Fund at the expiration of the lease—in about twelve years.

It is the fear of the officers of the Fund that the friends of that organization will be misled into the belief that it is now beyond want, and will withdraw their support. This is far from being the true state of affairs, according to a statement by Daniel Frohman, the president of the Fund.

The Fund is entitled to a net ground rent of \$20,000 per annum. But there is yet a Federal inheritance tax of nearly \$40,000 to pay out of the rental, and the legal expenses of contesting the will during the past five months, so that the Fund, while having a fine income in prospect in twelve years (about \$50,000 annually), will have to forge along in the meantime by means of subscriptions, benefits, fairs, etc.

THE GREENWICH TO OPEN

Three One-Act Plays on First Bill at
Village Theater, Nov. 15

The opening of the New Greenwich Village Theater, at Seventh Avenue and Fourth Street, will take place Thursday night, Nov. 15, when a program of three one-act plays will be given. The director of the new organization is Frank Conroy, formerly identified with the Washington Square Players, and the permanent company will include Fania Marinoff, Grace Henderson, Margaret Farnleigh, Joseph Macaulay, Sydney Carlisle, Edwin Strawbridge, Everett Glass and Harold Meltzer.

The new theater has a seating capacity of 398, and the admission prices will range from 50 cents to \$1.50. Five bills will be given during the season with one special performance for subscribers only. On the opening program will be "Behind a Watteau Picture," a fantasy in two scenes, by Robert E. Rogers, with incidental music by W. Frank Harling; "Efficiency," a war playlet by Robert H. Davis and Perley Poore Sheehan, and "The Festival of Bacchus," a comedy by Arthur Schnitzler, translated by Charles Henry Meltzer.

TO PRESENT "GOING UP"

Cohan and Harris Musical Production to
Open in Atlantic City

The cast of Cohan and Harris's production, "Going Up," includes Frank Craven, Joseph Lertora, Frank Otto, Donald Meek, Edward Begley, Arthur Stuart Hull, John Park, John Klendon, Marion Sunshine, Louise Cox, Ruth Oswald and Grace Peters. "Going Up" is a musical comedy, book and lyrics by Otto Harbach and James Montgomery and music by Louis A. Hirsch. The play is intended for New York, but prior to its Broadway debut will be presented in Atlantic City for four performances, beginning Nov. 15.

DITTRICHSTEIN IN NEW PLAY

CLEVELAND (Special).—Cohan and Harris presented Leo Dittrichstein in the first American production of "The King" (Le Roi), a comedy by G. A. de Villavet, Robert de Fiers and Emmanuel Arène, at the Euclid Opera House, Nov. 5. Mr. Dittrichstein will appear later at the Cohan Theater in New York.

The supporting company in "The King" includes: Fritz Williams, Ben Johnson, Walter Howe, John Redouin, A. G. Andrews, Phillips Read, Earl Mitchell, Wm. H. Powell, Almiré Leone, William Ricciardi, Louis Mountjoy, Gaston Pollard, Dorothy Mortimer, Betty Callish, Ruth Kuerth, Cora Witherspoon, Pauline Smith and Miriam Doyle.

MRS. BOYLE OPENS AGENCY

Mrs. Pauline H. Boyle, who is one of the best known managers of stock company organizations, and whose activities covered many years in the principal cities of the South and East, has taken office in the Gaiety Theater Building, 1547 Broadway, where she will open a dramatic agency in conjunction with a bureau to supply plays for road, stock or motion picture productions. Mrs. Boyle has a wide acquaintance among managers and professionals and is aptly fitted for the new line of endeavor which she has undertaken. As an adviser to stock producers her own successful experience will stand her in excellent stead.

ANOTHER "RIVIERA GIRL"

Klaw and Erlanger are to send out a second company in "The Riviera Girl," and negotiations are under way for an early production of the operetta in London.

NEW YORK THEATERS

EMPIRE Broadway and 40th Street.
Evenings, 8:15. Matinees,
Wed. and Sat. 2:15.

"A DISTINCT HIT"—Alan Dale.

JULIA SANDERSON
JOSEPH CAWTHORN
In the New Musical Comedy
RAMBLER ROSE

Box. Nov. 13—ANN MURDOCK in "THE THREE BEARS."

LYCEUM 45th St. and Broadway.
Evs. at 8:30. Matinees
Thurs. and Sat. at 2:30.

DAVID BELASCO Presents

A Play of the Great Northwest by
Willard Mack

Tiger Rose

BELASCO West 44th St. Evs. at
8:30. Matinees Thurs-
day and Saturday at 2:30.

DAVID BELASCO presents

**POLLY WITH
A PAST**

A Comedy by George Middleton
and Guy Bolton.

GEO. M. COHAN Theatre, B'way & 43d
Street. Phone Bryant 393.
Evs. at 8:15. Matinees Wed-
nesday and Saturday at 2:15.

The Funniest Play in Town

**HERE COMES
THE BRIDE**

By Max Marcin & Roy Atwell.

Cohan & Harris B'way & 43d St.
Evs. at 8:15. Mat.
Wed. & Sat. 2:15.

Cohan & Harris Present

Funniest Comedy of Recent Years

**A TAILOR-MADE
MAN**

a new comedy by Harry James Smith

with GRANT MITCHELL

HUDSON Theatre W. 44th Street.
Evs. at 8:30. Matinees
Wed. and Sat. at 2:30.

Henry B. Harris Estate. Managers

SELWYN & CO. Present

**THE PIPES
OF PAN**

A modern comedy by Edward Childs Carpenter.

With JANET BEECHER, NORMAN TREVOR

FULTON 46th St. W. of Broadway.
Evs. at 8:30. Matinees
Wed. and Sat. at 2:30.

A new play by Ernest Wilkes.

**BROKEN
THREADS**

With CYRIL KEIGHTLEY.

"An uncommonly interesting play."—Sun.

CORT 48th St., E. of B'way. Phone Bryant
46. Evs. 8:30. Matinees Wednes-
day (Pop.) and Saturday 2:30.

ARTHUR HAMMERSTEIN PRESENTS

"De Luxe Annie"

From Scammon Lockwood's Story in the *Saturday Evening Post*. Dramatized by Edward Clark.
With

JANE GREY and VINCENT SERRANO

Craig Campbell has been engaged for
"Over the Top," the revue to be produced
on the roof of the Forty-fourth Street The-
ater.

NEW YORK THEATERS

New Amsterdam West 42nd
St. Evs. at 8:15.
Matinees Wednesday and Saturday at 2:15.

Klaw & Erlanger's Greatest of All Musical
Comedy Triumphs

The Riviera Girl

Music by Emmerich Kalman. Book and Lyrics
by Guy Bolton and P. G. Wodehouse.

Knickerbocker B'way and
38th Street.
Evs. 8:15.
Matinees Wednesday and Saturday at 2:15.

KLAW & ERLANGER. Managers

George Arliss

IN HIS NEW PLAY

HAMILTON By Mary P. Hamlin
and
George Arliss

"Far finer, nobler and truer than *Disraeli*."—Times.

REPUBLIC West 42nd St. Evs.
8:30. Matinees Wed.
and Sat. at 2:30.

A. H. WOODS Presents

**"ON WITH
THE DANCE"**

A New American Drama
By Michael Morton

Eltinge West 43d St. Evs. 8:30
Matinees Wednesday and
Saturday 2:30

A. H. WOODS PRESENTS

**BUSINESS BEFORE
PLEASURE**

With BARNEY BERNARD and
ALEXANDER CARR

By MONTAGUE GLASS and JULES
ECKERT GOODMAN

GAITY Broadway and 46th Street.
Evs. 8:30. Mat. Wednes-
day and Saturday, 2:30.

The Tarkington-Street Comedy

**COUNTRY
COUSIN**

With ALEXANDRA CARLISLE

Best American Comedy in Years

LIBERTY 42nd St. and Broadway.
Evs. at 8:30; Matinees
Wed. and Sat. at 2:30.

KLAW & ERLANGER. Managers

Beginning Friday, Nov. 9

LAURETTE TAYLOR

and a distinguished company incl. A. E. ANSON
in a new comedy.

"The Wooing of Eve"

By J. Hartley Manners.

Criterion B'way and 44th St. Evs.
at 8:30. Mat. Wednes-
day and Saturday at 2:30.

KLAW & ERLANGER Present

The New Comedy by Sydney Rosenfeld

**THE LOVE
DRIVE**

WITH FRED NIBLO, VIOLET HEMING,
HILDA SPONG, ALBERT GRAN.

MOROSCO 45th St., West of B'way
Evs. at 8:20. Matinees
Wed. and Sat. at 2:30.

Oliver Morosco's Laughing Sensation

Lombardi, Ltd.

Biggest Comedy Hit in Years
Seats 8 weeks in Advance

Margaret Fareligh, who played in
Emanuel Heicher's Company at the Garden
Theater last year, has been engaged as
member of the Greenwich Village Players.

NEW YORK THEATERS

48th Theatre, near Broadway.
Evenings, 8:30.
Phone Bryant 178.
Matinees Thurs., Sat. and Election Day.

LAST WEEK

MESSRS. SHUBERT present
JOHN BARRYMORE
CONSTANCE COLLIER
LIONEL BARRYMORE

In the Dramatic Triumph

PETER IBBETSON
Mon., Nov. 12—JOHN DREW, MARGARET
ILLINGTON in **THE GAY LORD QUEX**

Playhouse 48th St., E. of B'way.
Phone Bryant 2628.
Evenings, 8:15.
Matinees Wednesday and Saturday 2:15

GRACE GEORGE

and her PLAYHOUSE COMPANY in
EVE'S DAUGHTER

—NEW PLAY—

"L'ELEVATION"

By Henri Bernstein.

Winter Garden Broadway and 50th
Street.
Evs. 8. Mats., Tues., Thurs. and Sat., 2.
Annual Fall Production

DOING OUR BIT

Broadhurst 44th St. W. of B'way
Bryant 64. Evs. 8:30.
Mats. Tues. and Sat.

LAST WEEK

Wm. Faversham presents **BERNARD SHAW'S**
MISALLIANCE
MACLYN ARBUCKLE and Katherine Keatland
Monday, Nov. 12—DONALD BRIAN.

SHUBERT 44th W. of B'way. Phone 8430
Bryant. Evs. 8:00. Mats.
Wed. and Sat. at 2:00.

A PLAY WITH MUSIC

MAYTIME

With CHARLES PURCELL

and PEGGY WOOD & WILLIAM MORRIS

Booth Theatre, 45th St. W. of B'way.
Phone Bryant 6105. Evs. 8:15.
Matinees Wed. and Sat. at 2:15.

Richard Walton Tully Presents

GUY BATES POST

in "THE MASQUERADER"

39th St. Theatre, near Broadway.
Phone 413 Bryant. Evs. 8:30.
Mats. Wed. and Sat., 2:30.

William FAVERSHAM

In a Quaint, Charming Play.

THE OLD COUNTRY

Casino B'way and 39th St. Phone 3816
Grady. Evs. 8:10. Mats. 2:10.
MATINEE SATURDAY ONLY

America's Foremost Prima Donna
ALICE NIELSEN

In the Musical
Kitty, Darlin'

(Founded on David Belasco's Play, "Sweet Kitty Bellairs")

ASTOR Theat., 45th St. & B'way. Phone
287 Bryant. Evs. 8:30. Mats.
Wednesday and Saturday, 2:30.

**THE VERY
IDEA!!**

ERNEST TRUAX RICHARD BENNETT

Maxine Elliott's Theat., 39th St. E. of B'way. Phone
1476 Bryant.
Evs. 8:30. Mats. Wed. and Sat., 2:30.

MARJORIE RAMBEAU

in **EYES OF YOUTH**

By MAX MARCIN and CHAS. GUERNON

BIJOU Theatre, 45th St. W. of B'way.
Phone Bryant 430. Evs. 8:15.
Mats. Wed. and Sat. 2:15.

Henry Bataille's Drama

THE TORCHES

With LESTER LONERGAN and other
Notable Players.

POSTPONE RED CROSS DAY

Red Cross Theatrical Day, on which
performances are to be given simultaneously
all over the country for the Red Cross,
has been postponed from Oct. 26 until Dec.
7, so as not to divert attention from the
Liberty Loan campaign. More than 250
theater managers have volunteered to give
their entire receipts to the Red Cross on
that day, and a number of prominent actors
have promised to contribute their salaries.

NEW YORK THEATERS

"None can afford to miss it—
all can afford to go"

"CHEER UP!" Management
CHARLES DILLINGHAM

Greatest
Success
Ever Known.

AT
THE
HIPPODROME

Staged by
R. H. Burdette

Matinee
Every Day

Seats 6 Weeks Ahead

PLAYERS ENGAGED

Lillian Cooper, the daughter of Frank
Kemble Cooper, has been engaged by Jessie
Bonstelle to play a part in "Good Morn-
ing, Rosamond!"

Katherine Manning has been engaged by
the Shuberts for "The Star Gazer," the new
Lehar operetta, which opened at the Ma-
jestic Theater, Nov. 5.

Those who will appear here in the Dun-
sany play, "A Night at an Inn," are Lynn
Pratt, Gerald Fring, Tracy Barrow, Max-
well Hyder and Henri Russell. It will be
produced on the same bill with "Service."

Alma Tell, James L. Crane, George
Trimble, Maude Turner Gordon, Nellie Fill-
more, Jeanette Horton, Evelyn Duncan,
Gladys Wilson, and Freeman Wood have
been engaged by the Shuberts for "The
Melting of Molly."

Flo Morrison has been engaged for Ar-
thur Hopkins's "Good Gracious Annabelle"

company.
Edward Douglas has been added to the
cast which will support Eleanor Painter in
"Art and Opportunity."

HERE AND THERE

Robert Boulett, for the past few years
connected with the dramatic stage, writes
THE MIRROR that he is serving as sergeant
in Battery D, 114th F. A., Camp Sevier,
Greenville, S. C., and would like to hear
from his friends.

Augusta Perry, who is playing the lead-
ing role in "Cheating Cheaters" company,
is meeting with wide success. Both press
and public speak highly of her performance.
The company is touring the Southern cities.

A new song called "I Want to Be the
Life and Soul of the Party," by Jerome
Kern and P. G. Wodehouse, has been in-
troduced in "Leave It to Jane."

Ned A. Sparks, the well-known character
actor, who is now on tour with William Col-
lier in "Nothing But the Truth," is looking
for a play, suitable to his droll style of
comedy, which he can use as a starring
vehicle.

"His Better Self," a comedy in one act
by Malcolm Morley, has been added to the
repertory of the Theater Workshop of New
York.

DEATHS

GLOVER.—William F. Glover, musician,
composer and orchestra leader, died Oct. 28
at the New York Hospital of pneumonia, in
his sixty-sixth year. He was born in Dub-
lin, Ireland, and received his education at
Trinity College, Dublin. He was for several
years musical director and conductor of the
Carl Rosa Grand Opera company, and came
to this country in 1894 under engagement
with the late David Henderson to conduct
grand opera in Chicago and the West.

MAHONEY.—James A. Mahoney, fifty, for
more than thirty years an actor on the
American stage, died Oct. 27 at St. Joseph's
Hospital, following a long illness. He was
born in this city and played stock and road
productions all over the country, his last
appearance being with the Hippodrome com-
pany of last season. Burial took place at
Evergreen Cemetery, under the auspices of
the Actors' Fund.

OLDFIELD.—John Ripley Oldfield, man-
ager of the Lawrence Opera House,
Lawrence, Mass., dropped dead, of heart
failure, on the street, Oct. 29, while on his
way to lunch. Mr. Oldfield was born in
England about fifty-nine years ago, but had
lived in this country many years. He com-
menced his theatrical career in Fitchburg,
Mass., more than twenty years ago. Be-
ing at that time a reporter on The Fitch-
burg Sentinel, his deep interest in things
theatrical, and theatrical affairs, won for
him recognition, and he was made man-
ager of the Whitney Opera House, later
becoming manager of the Cummings
Theater, in Fitchburg. He is survived by
a wife, Emily D., four sons and two
daughters.

CARONA RICCARDO, once famous on the
American and English stage as leading
woman with Wilson Barrett, Robert Man-
tell, died in the General Hospital in Kansas
City, Mo., on Oct. 18. Miss Riccardo left
the stage a dozen years ago to become
married to Chief Silver Tongue, an Indian.
She made her first appearance on the stage
in Augustin Daly's production of "The
Great Ruby." Wilson Barrett took her to
London as his leading woman and then
brought her back to act with him here.
For a short period she played leading roles
with Robert Mantell in his Shakespearean
productions. Later came a brief season in
vaudeville, during which she met Silver
Tongue.

NEWS OF STOCK PLAYS AND PLAYERS

UNPRECEDENTED RUN IN BOSTON

Henry Jewett Players at the Copley Wanted to Quit, but the Public Wouldn't Have It

Boston (Special).—Boston has been the theatrical home of many long runs, but none of them has surpassed the career of "The Man Who Stayed at Home" at the Copley Theater, in interest and novelty. When it was staged at the Copley for the first time, June 11 last, it was the intention of the management to close the season with it in a week or two. But the public forbade. From one week to another it went on and on, through the advancing days of summer, through the hot spells of mid-summer. The management and the company both longed for a rest, but the public peremptorily said "No." Several times the date was set for its final performance, but the popular clamor was irresistible. Finally the announcement was made that it would run till further notice.

"The Man Who Stayed at Home" has a rather curious stage history. It is wholly a product of the war, for it was first acted in London at the Royalty Theater, Dec. 10, 1914. If it is timely now and here, what

must it have been then and there, within a few months of the very beginning of the war, and with the horrors of Belgium a part of immediate history. Is it any wonder that the English public went to see it? Later, beginning March 20, 1918, it ran for a while in London at the Apollo.

When "The Man Who Stayed at Home" was brought to this country, its name was changed to "The White Feather." It was acted at the Comedy Theater in New York, Feb. 5, 1918, and at the Plymouth in Boston, Sept. 6, 1918. Leon Gordon, who is now playing the leading role of Christopher Brent at the Copley, then acting the lesser part of Percival Pennicuk. Strangely enough, for one reason or another, it was not a success, perhaps because of its change of title, and it remained for the Henry Jewett Players at the Copley Theater to start it upon its high road to American popularity under its original title of "The Man Who Stayed at Home."

D. CLAPP.

BRANDEIS GIVES TWO BONDS

OMAHA, Neb. (Special).—The Brandeis Feature Plays presented, week Oct. 21, "Little Peggy O'More." Miss Dorothy Shoemaker as Peggy O'More made a clever and winning little Irish girl. In the last act she sang two Irish songs, which were thoroughly enjoyed. Harry L. Minturn as Dan Murphy, the Mayor, gave a pleasing rendering of the role. Others appearing in the production were Marjorie Davis, Mary Hill, Wm. A. Mortimer, Walter Dickinson, Sydney Riggs, Jack Marvin, Willard Foster, Earle Jamison and Leroy Ryberg.

Thursday night, 25, was K. C. night at the Brandeis. The entire house was sold to the Omaha Knights of Columbus. As a special attraction Patrick O'Neill, a well known Omaha tenor sang Irish songs. Manager Paul Le Marquand and Wilfred Ledoux of the Brandeis, in order to help the Liberty Bond drive gave two bonds at the Wednesday matinee and the Saturday evening performances. The seat checks were taken up after the first act. Dorothy Shoemaker, leading lady, did the drawing. At the Wednesday matinee Mrs. L. F. Turner held the lucky seat. At the Saturday evening performance Private Fred E. Faber of Co. C of the Fort Omaha Balloon School was the winner.

FIRST OF "APRON STRINGS"

Eleanor Gates, Playwright, Minnie Dupree in Leading Role, Lawrence, Mass.

LAWRENCE, MASS. (Special).—The Emerson Players gave the premier performance of a new play by Eleanor Gates, entitled "Apron Strings," Nov. 3. Minnie Dupree, of "The Road to Yesterday" fame was brought on to play the leading role for the week.

A previous assertion by the Emerson Players (Bernard Steele, Managing Director), to the effect that they intended to give to the stock-loving patrons of Lawrence the very latest plays, as soon as they were released for stock, was borne out once more when for the tenth week of their season at the Colonial they presented "The Man Who Stayed at Home." In the scene where a battleship appears and sinks a "U" boat, the illusion was strikingly done.

The title role of Christopher Brent was enacted by Leo Kennedy, who filled the part to satisfaction by capital acting; Dorothy Dickinson, as Molly Preston had a not very strong, and rather actionless role, but by dint of good acting did not allow a retrogression of her previous successful roles; Joseph Crehan, the versatile juvenile member of the company, had a hard and trying part, in the role of Carl Sanderson, a German spy, and carried it through acceptably; George Marcelle appeared to advantage as Daphne Kidlington; the work of Thomas Whyte and Franklin Munnell is deserving of notice. The other parts were taken by Lawrence Brooks, Maud Blair, Joe Guthrie, Eugenia Lyon, who returned to the cast, after a few weeks' absence, and two new members, May Gerald and May B. Hurst, who both appeared for the first time. "The Belle of Richmond," Nov. 5-10. W. A. O'REILLY.

SURPRISE AT SOMERVILLE

SOMERVILLE, MASS. (Clyde E. McCardia, Mgr.).—If it were left to the thrilled and capacity audiences to decide "Which One Shall I Marry?" there might be a difference of opinion on that subject, but it is safe to assume that one and all would agree on the fact that it was capitally done and worthy of the abundant praise and capacity audiences which filled the Somerville Theater at each succeeding performance, week Oct. 22. The play is like unto boarding house hash. It has everything in it. Everything the stock audience loves, clearly demonstrated by the thunderous applause which greeted every curtain call. Adelyn Bushnell as Agnes Moran, the girl in the quandary, got the role over in her usual clever manner; Arthur Howard as Jack Hart the poor man played with abundant spirit and humor; Brandon Evans as the rich man was perfection, while John M. Kline was wholesomely delightful as Advice. Others who deserve commendation are Rose Gordon, Grace Fox, John Dugan, and John Gordon. Arthur Ritchie, the director, arranged the surprise production of the season. STRADY.

"THE NEW HENRIETTA"

SALEM, MASS. (Special).—Week Oct. 29, Manager Harry Kaites presented the Empire Players in "The New Henrietta." The company was at its best and the large audiences enjoyed every minute. Julian Noa as Nicholas Van Alstyne was seen in a rather unusual characterization but played it extremely well, bringing out the humor of the role with a sure hand. Elmer Thompson as Bertie was a scream from start to finish; the first appearance of John R. Mack—usually the villain of the piece—brought down the house as the Rev. Murray Hilborn; Joseph Thayer as Mark Turner gave, as usual, a satisfying performance; David Baker as Dr. Wainwright was especially good. Jane Salisbury as Cornelia Ondyke had little to do but did that little charmingly and well. Florence Hill as Agnes was extremely good, as was Priscilla Knowles as Rose Turner. The balance of the cast did good work. Week Nov. 3, "Hello Bill" with a special Elks night Nov. 6. DOROTHY BENNETT.

PRIEST PLAYERS IN ST. PAUL

ST. PAUL, MINN. (Special).—Under Southern Skies "was well received by two audiences that tested the capacity of the Shubert Sunday. Frank Priest's stock company did very well in this play Oct. 28-Nov. 3. Ruth Robinson, who has already firmly established herself in the hearts of St. Paul audiences, made a decided hit in the leading role, played many moons ago by Grace George. Helene Whipple, ably assisted by her funny legs, created considerable merriment in a role of the Topsy type. Eugene Young was her usual pretty self in the regulation ingenu role; Edward Arnold was, naturally, a handsome minister and if he ever wished to leave the stage he would, no doubt, succeed admirably in preaching. The Southern mode of dress of the period of the play was particularly becoming to Richard La Salle as the young lover; Guy Durrell as the heroine's father, gave one of his dignified portrayals; and every one knew, unmistakably, that Jack Fee was the villain in the play "upon his very first entrance. "The Woman He Married," Nov. 4-10. JOSEPH J. MARSH.

CINCINNATI PLAYERS OPEN

"Candida" and "The Dark Lady of the Sonnets" on the Bill

CINCINNATI, (Special).—The Cincinnati Players, under the business management of Ruth Collins Allen, opened what promises to be a very auspicious season at Memorial Hall, Oct. 24-25. The opening bill was in the nature of a Shaw program. "Candida" proved to be quite entertaining and presented some of the players in a very intimate way. The work of Marie Baer, leading lady, in the title role left little to be desired. She was charming throughout the action; Edward Ballantine was commendable as Eugene Marchbanks; Joseph O'Meara, as the Reverend Morell, contributed pleasing effort although perhaps a trifle too staid at times. Corinne Fibbe, Edwin Bergmeier and John Drury completed the cast. "The Dark Lady of the Sonnets," a talky and rather dreary concoction of words without material incident was presented in an interesting manner as could be hoped for. The cast included Thomas Woodward, Edwin Bergmeier, Alma Reulman, and Marie Baer. Miss Reulman deserves special mention for her work as Queen Elizabeth. The second group of plays will be presented Nov. 14-15, featuring "Sam Average," written by Percy Mackaye, first produced in the old Toy Theater in Boston, in 1912, when Mr. Allot assumed the same role—the Voice of Niagara—that he will take here.

WM. SMITH GOLDENBURG.

HILARITY AT NORTHAMPTON

NORTHAMPTON, MASS. (Special).—Academy (Melville Burke director). Week Oct. 30, the Northampton Players continued to delight their public, giving a hilarious rendering of "The Duke of Killerankie" with Frank Morgan and Aline McDerriott playing the duke and Lady Henrietta and Blanche Friderici and Eugene Power, Mrs. Mulholland and Pitt-Welby. It was a strong quartet and it would be difficult to say which one added most to the success of the whole.

The week opened, Monday 29, with a program of four one-act plays by The Amateurs, an organization which attracted much attention last season by a series of monthly plays at the private theater of George Bliss McCallum, under the direction of Francis Powell. Two of the plays given were repetitions of successes of last winter, Rupert Brooke's "Lithuania" and Oliphant Downe's "The Maker of Dreams." The others were "The Twelve Pound Look" (in which Mr. McCallum who has so generously maintained all the amateur plays, took part) and "The Workhouse Ward." The local Red Cross netted over \$600 by the performance. Mr. Powell came on from Virginia to give his services as director. James Rennie, for two seasons leading man of the Northampton Players, and now one of the British aviation corps, has been visiting here.

MARY K. BREWSTER.

"WAY DOWN EAST" IN ELMIRA

ELMIRA, N. Y. (Special).—Mae Desmond and her popular players pleased capacity business at the Mozart, Oct. 29-Nov. 3, with a capital production of "Way Down East." Mae Desmond made a captivating Anna Moore; Frank Fleider was a rugged David Bartlett and won much applause; Dudley Clements, as H. H. Hollar, was the embodiment of humor; Harry La Cour made much of the part of Rube Whipple; John J. Farrell played the stern Squire Bartlett to perfection; James Dillon was a polished Lennox Sanderson and Millie Freeman was good as Martha Perkins. Olga Gray, the new second woman, jumped into instant favor as Kate Brewster; Sumner Nichols was an amusing Professor Sterling and A. Gordon Reid, Hilou Washburn and Mooney Lovitch appeared in minor parts.

J. MAXWELL BEERS.



RUTH ALLEN OF CINCINNATI

Leading Spirit of the First Real Art Theater South of the Ohio

Through the enterprise of a young woman Cincinnati is to have its first real Art Theater, for the movement started last Spring by Ruth Allen culminated in the opening of the season of the Cincinnati Players at Memorial Hall, Oct. 24-25. Miss Allen, besides possessing ability as an organizer, is endowed with a charming personality and rich in artistic talents. A graduate of Radcliffe College, she has played with Arliss in "Disraeli," and last year was a member of a local dramatic school company, which played a successful season at the Little Playhouse, Walnut Hills. Full credit for any large degree of success that may come to the Cincinnati Players will go to Miss Allen for the ideas, plans, and actual work of organizing the company and securing public financial support have all been her personal effort.

Samuel A. Elliot, Jr., who was with Ames at the Little Theater, New York, the Washington Square Players, the Manchester Players in England, and director of the Indianapolis Little Theater has been secured to guide the destinies of the new company in

Cincinnati. Among the leading players who are to be associated with him during the season 1917-1918 are Marie Baer, who comes with the recommendation of wide experience in vaudeville and stock, and after a period of three years as leading lady with the Philadelphia Little Theater; Edwin Bergmeier, formerly with the Coburn Players; Percy Shoastac, with "The Willow Tree," in New York last Spring, who goes to Cincinnati as stage manager and designer and executioner of scenery and effects; Edward Ballantine, who has been in "Pygmalion," "Fanny's First Play," and "The Philanderer"; and Corinne Fibbe, a local actress of much promise who made a favorable impression last season with the Little Playhouse Company.

One of the plans of the Board of Directors of the Cincinnati Players is to bring actors of prominence each month to play leading parts in the special productions offered. Plays not ordinarily seen on the stage will be the rule and some effort is to be made to encourage new writers to submit their work for consideration.

WILKES HOLD SALT LAKE CITY

The Wilkes Players, week Oct. 28-Nov. 3, in "The Blue Envelope." The play was very well received. Nana Bryant was as usual pleasing in the leading role; Ralph Cloninger was very good as Dick; Claire Sinclair was delightful and Ancyn T. McNulty was funny as Dr. Plank; Frederick Moore gave a good performance and was liked; Cliff Thompson and Frank Bonner came in for a big share of the laughs. Mae Thorne and Cornelius Glass were good as were Ernest Van Pelt, Billy Jensen, Ethel Tucker. "The Deep Purple" current week.

NEW PLAY IN KOKOMO

The El Williams Stock company of Kokomo, Ind., tried out a new play written by J. A. Murray, a war play under the title of "Uncle Sam Will Win." It was given a spectacular production, using seventy-five soldiers and twenty actors brought on from Chicago to augment the company. Tiny Leone made a tremendous hit as a modern Joan of Arc and the play proved to be a marvelous success, people being turned away at every performance. Mr. Williams has organized two companies, taking the piece to Indianapolis and Chicago.



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POLI PEOPLE IN BRIDGEPORT

BRIDGEPORT, CONN. (Special).—Dudley Ayers, the versatile leading man of the Poli Players at the Lyric, distinguished himself truly in the title role of "The Little Millionaire," which graced the Lyric stage week Oct. 22-27. Warda Howard, leading lady, was her usual sweet self and lived up to George Cohan's requisite interpretation of the female lead, when he wrote this popular musical play. A big beauty chorus was on hand augmenting the Poli large cast, making the production extremely elaborate as well as expensive. George Arvine is having wonderful success as manager of this competent company and capacity houses are a daily feature. His selection of plays is commendable and each member of the organization does full justice to his respective role in weekly performances. During week of "Broadway and Buttermilk," a rural booth was erected in the lobby of the theater and pretty ingenues of the cast poured buttermilk for patrons leaving the theater; in "The Commanding Officer," the decorations in the theater and the officers' suits were all of military vein; in "The Heart of Wetona" demure little Indian maids led patrons to seats and a real Comanche chief and squaw were on hand to talk of Indian life and give the desired finished effect to the production, and thus it goes weekly.

Now that the company is playing to big established popularity, the Lyric at the close of the winter will no doubt be one of Mr. Poli's most successful stock theaters, due to Mr. Arvine's ingenuity and the conscientious work of the company's director, J. Francis Kirk. Week 29, "Within the Law."

S. Z. Poli has kindly donated the use of the Lyric Theater to the Surgical Dressing Commission, who on Friday, Oct. 26, will introduce Mrs. Mary Hatch Willard, National Chairman of the Committee, to Bridgeport. Mrs. Willard will speak of her experiences in the four war zones. The Battle of Verdun and How France Cares for Her Wounded will be features of the lecture subject.

The Poli Players will not appear in their current stock production at the Lyric on that afternoon or evening.

MARY SAYLES HANCORT.

PLAYS

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FLASHES FROM STOCK STAGES

Ben Taggart, well known here as a member of the Malley-Denison and Cecil Spooner Stock companies which played both at the Opera House and the Colonial Theater in Lawrence, Mass., is a student at the Reserve Officers' Training School at Fort Myer, near Washington.

William P. Connery, formerly a member of the Malley-Denison Stock company, Lawrence, Mass., is a sergeant in the 101st Regiment, now in France. He and his brother, Sergt. Maj. Lawrence J. Connery, sons of ex-Mayor Connery of Lynn, have recently written home that they are in good trim and enjoying themselves.

Montreal's English Stock

Some time this month Paul Caseneuve will open the Empire Theater in Montreal, enlarged and renovated, with a permanent English Stock. For fifteen years and more M. Caseneuve has been connected with French and English productions and stock companies in Montreal. The personnel of the company and the date of opening will be announced shortly.

William Haught is director of the Grand Opera House in Carrollton, Ohio, and the Mae LaPorte Stock company is the attraction. The season opened Oct. 1, and the house has made a record.

The Emerson Players, week Nov. 5, at Lowell, Mass., presented "The Silent Witness." Several new players made their first appearances including Francesca Rotoli, Douglas Dumbrell, Claude Kimball, Laurette Brown Hall, Aribur DeLord, Vida Croly Sidney, Carroll Daly, formerly at the Wadsworth in New York City, Manchester, N. H., and Toledo, is the director. Week of Nov. 12, "Which One Shall I Marry?"

The Auditorium at Manchester, N. H., announces that a stock company will commence at that theater in the near future.

The Nancy Boyer Stock company opened a week's engagement at the Glycer, Norwalk, Ohio, week of Oct. 29-Nov. 3. Plays, first three nights: "Miles a Minute Kendall," "The House of Lies," and "Leave It to Kitten." Louis Glycer, who managed the house bearing his name, previous to the incumbency of Manager Clary, will return from "somewhere in France," where he, together with his younger brother, have been in the ambulance field service for the past several months. He expects to be back between now and Thanksgiving. His brother will remain in the service.

No Stock for Fall River

Manager M. J. Dixon of the Third Avenue Theater, New York, has been unable to come to an agreement with the owners of the Savoy Theater in Fall River on account of the terms which Mr. Dixon considers for a stock company are too large to make it a success; for the present, Fall River chances

for a stock company seem very slim. It is reported that the Savoy will open in two weeks with vaudeville and pictures under Providence, R. I., management.

Quit in San Diego

The Liberty Players concluded their engagement at the Isis in San Diego, Cal., with "The Road to Yesterday," Oct. 23. The engagement has not been a financial success. Mrs. D. Malina, the manager of the company, stated to THE MIRROR correspondent that she intended to enlarge and reorganize the company, and make another bid for patronage. A benefit was tendered the members Oct. 31 in appreciation of their splendid efforts.

After a twelve weeks' run at the Lake Side in Denver and six weeks at the Grand Theater of Rockford, Ill., as prima donna for the Musical Opera Co., Mabelle LaCouver has "come to her home, Chicago, Ill., for a rest. Miss LaCouver came to Rockford for a four weeks' stay, but it lapsed over into six weeks. She has been succeeded by Miss Eva Carey.

"Mother" played to S. R. O. at the Herald Square Theater, Steubenville, O., week of Oct. 21. It was by the Miller-Ball Stock company. "Tempest and Sunshine" underlined.

Edward Darney advises the MIRROR that he has been the leading man for J. W. Payton Stock Company for the past two years. The company played in Kingston, N. Y., week Oct. 1. Mr. Darney has taken the lead in "The Cinderella Man," "Ready Money," "Officer 666" and "Bought and Paid For."

The Voice of Tunis F. Dean

Tunis F. Dean, general publicity manager of the Adams Theater, in Detroit, and trumpeter for the Vaughan Glaser Stock Company, in particular, reminds the MIRROR of its omission to mention Detroit's superlative stock company, in a recent editorial, "Stock Still in Bloom." Of course the omission was an oversight, but as Mr. Dean is a pastmaster in his line, he is quite competent to fill the hiatus. He informs the MIRROR that Detroit is "money mad," and reveling in plays. The City of the Straits is now in the million population class.

Sloat Stock, Willimantic

Rooster of the Sloat Stock company which is more than making good at the Loomer Opera House in Willimantic, Conn.: J. Francis Hamilton, Ada Barbour, Will J. Olio, Peggy Dunn, Nat Griswold, Isabel McMin, Howard Sloat, Ethel Lorraine, Lawrence Kinkaid, Frank Clayton.

Lida Kane, late of the Malley-Denison company, has joined Charles Dillingham's "Stop, Look and Listen" musical comedy company, en route to the Coast.

MacLEAN'S "MAN FROM HOME"

JAMESTOWN, N. Y. (Special).—The Pauline MacLean Stock Company, for their fifteenth week at the Samuels Opera House, gave "The Man From Home." Ed. Clarke Lilley as Daniel Pike and Pauline MacLean as Ethel Grainger-Simpson won first honors while James K. Dunneith as the Duke Valcili, Ronald Rosebush as the Hon. Almeric St. Aubyn, Geo. Ormsbee as Ivanhoe and John Jacobs, who made his initial appearance with the company as the Earl of Hawcastle, were all particularly good; Robert McKinley as Horace Grainger-Simpson, Ernest East as Mariano, Esther Welty as Comtesse De Champigny, Lucy Neal as Lady Creech, Jack Burke as Ribero and Lee Painter as a carabinieri did clever, effective work.

A. L. LANFORD.

"THE THIRD DEGREE," J. C., N. J.

JANESVILLE (Special).—"The Third Degree" was put on in fine shape by the Academy of Music Stock company, Oct. 29-Nov. 3, to very good patronage, and Manager Jay Packard is being congratulated for his excellent selection of plays. Every member of the cast did exceptionally well. Mary Louise Malloy as Mrs. Howard Jeffries, Jr., was very effective and her work was charming; as the husband, Warren Hoffman was at his best, as was William Blake as the lawyer, and James Marr as the police captain. The other parts were well taken care of by the popular members of this organization. The careful attention to detail and the scenery was much in evidence. "Sinners," Nov. 6-10.

WALTER C. SMITH.

ALCAZARS, PORTLAND, ORE.

PORTLAND, ORE. (Special).—"The Man Who Stayed at Home," staged by the Alcazar Players at the Baker, week Oct. 14, was well cast and well acted and well received by the audience. Edward Everett Horton and Eleanor Montell in the leading roles filled their parts with gripping interest. Smith Davis, as John Preston, and Lora Rogers, as Pauline Schroeder, did some fine character work. Convincing spies were Betty Barnicoat, James Guy Usher and George B. Taylor.

JOHN F. LOGAN.

"JUST A WOMAN" AT BROCKTON

BROCKTON, MASS. (Special).—The Hathaway Players in "Just a Woman," week Oct. 29, played to large and appreciative audiences. Edith May Jackson as the woman displayed versatility in the exacting role and made a decided hit with an excellent portrayal. Charles C. Wilson as the Man was at his best and gave a fine impersonation; Clarence Chase as the loyal friend of the woman did good work; William Macauley as the Judge was convincing and gave a fine portrayal; Mildred Florence as the maid, and Jane Stuart as the adventuress were very clever; William H. Dimock, Bob McClung, Walter Bedell and William Melville provided good support. "His Majesty, Bunker Bean," week of Nov. 5.

W. S. PRATT.

"THE PRICE" IN NEW HAVEN

NEW HAVEN, CONN. (Special).—The Hyperion Players are scoring a big hit in "The Price," week Oct. 29-Nov. 3. First honors go to Jane Morgan in the Helen Ware role. DeForest Dawley as Dole was splendid. Alfred Swenson as Ethan Bristol was very good. Faith Avery as Miss Bromley and Russell Fillmore as Lorrimer did their usual good work. Louise Farnum as Mrs. Dole was "terribly cruel!" according to the pretty miss at my left. Arthur Griffin as the Professor and Lorie Palmer as the maid did good bits. The performance was particularly smooth and convincing. Mr. Amend deserves mention for the scenery. The Hyperion Players are in their ninth week to crowded houses. "Kindling," Oct. 5.

HELEN MARY.

NEW LEAD IN DES MOINES

DES MOINES, IA. (Special).—Isabel Randolph, the new leading woman of the Princess Players, demonstrated her versatility as Margaret Case in "The House of Glass," the second week's offering at the Princess for Miss Randolph. It is quite a step from the slangy Madame Nadine in "Broadway and Buttermilk" to the character of Margaret Case, but Miss Randolph was more than equal to the task. The entire cast was most satisfactory. "Common Clay," week Nov. 4; "Hit-the-Trail Holiday," 11.

KAHN.

FLORENCE McGRATH IN PATERSON

PATERSON, N. J. (Special).—Florence McGrath, the new leading lady at the Empire, opened with the players at that house, Oct. 15-20, in the "Lion and the Mouse," and scored a distinct hit. Week of Oct. 22-27 "The New Magdalene" was the bill and that also pleased. "A Pair of Silk Stockings" proved very attractive October 29 to Nov. 3, and Miss McGrath and the entire company appeared to very good advantage. Forrest Orr continues as leading man and the personnel of the balance of the company remains the same. "The Co-Respondent," Nov. 4-10.

Robert Glecker, late of the Empire forces and very popular here, was accorded a warm welcome with "Mother Cary's Chickens," which appeared at the Lyceum, Oct. 31. The company gave a good performance which was well patronized.

J. C. BUSH.

DRAMA LEAGUE OF DETROIT

DETROIT, MICH. (Special).—The Drama League of Detroit arranged the performance Monday evening, Oct. 29, as a benefit for the National League of Women's Service at the Adams Theater. The Vaughan Glaser Players presented "The Lion and the Mouse." Mr. Glaser was cast in the role of the Lion, and gave a characterization of John Burkett Ryder, the powerful financier, that ranks among the best things he has done. Fay Courteney as Shirley Rossmore, the Mouse, was perfectly at home in her role and carried the difficult dramatic scenes exceptionally well. She also had the opportunity to wear some particularly stunning costumes. The rest of the company, especially Frank Thomas as the English secretary and Don Burroughs as the son, was entirely satisfactory.

Week of Nov. 5—"Stop Thief."

C. NINA FAITH.

Manager M. J. Dixon, of the Third Avenue Theater, New York, is planning to open the Savoy, Fall River, Mass., about Nov. 1, with a stock company.



Donnelly

IN LEADING ROLES AT NEW HAVEN.

Jane Morgan and Alfred Swenson, playing leads with the Hyperion Players at New Haven, are fast becoming indispensable to their audiences. Miss Morgan played in New Haven three seasons ago, went to Halifax the next and returned to New Haven again. This is her third season in New Haven and she is more popular than ever. Mr. Swenson is in his first season in New Haven and gaining friends every day. They make a particularly good acting couple.

TITLE STARTLES ATLANTIC CITY

"What Is Your Husband Doing?" Was the Query—"We Should Worry" Puzzled the Playgoers—Run on Pennies

ATLANTIC CITY (Special Correspondence).—"What Is Your Husband Doing?" the new comedy from the pen of George V. Hobart, at the Apollo theater the current week, has created lively advance notice from playgoers. Novel means of advertising the premiere of the production attained this result. At each performance at the Apollo small cards were handed to all patrons, reading: "What Is Your Husband Doing?" Similar phrases have appeared at unusual places along the Boardwalk until the desired curiosity has been aroused and the initial showing filled the big house. The production, which is the first Mr. Hobart has written since the morality play, "Experience," has many flattering advance notices.

"We Should Worry," a new musical comedy presented at the Apollo Oct. 25-27, was a somewhat puzzling production to the majority of the people who made up the audience. The show, which was presented by Elizabeth Marbury and Frederick McCay and was written by Henry Blossom and A. Baldwin Sloane, had dashes of undoubted ability, but there was much that seemed extraneous and a good bit of dancing of the kind that didn't matter the producers. The fun that flashed through the lines "carried" the play. The opening scene, showing a few skulking Mexicans in a haphazard dance, occupied a perfectly useless ten minutes before the first musical number sighed forth.

The first act, which was saved by a well-directed band, had but one song of striking melody, but this was all but spoiled by the posing of the singer; in fact, throughout the entire show there was a lack of natural action on the part of most of the cast. Ray Raymond, as George Copwell, and W. L. Boname, as Senator Bellows, were perhaps the only members who seemed thoroughly at home on the stage and much of the humor and action was the result of their efforts. There are possibilities that a little diligence could bring out. As it stands, the production will make a good road show, but needs considerable subtraction and addition before it will please Broadway.

A Run on Pennies

There are more pennies floating around the Boardwalk these days than ever before in the resort's history. The new war tax, which requires patrons to contribute a tax per cent, tribute on the price of their ticket, has brought the Lincoln to the beachfront in hordes to all the theaters and merchants in the business section of the city are already experiencing a shortage of coppers as a result. Operation of the new law has found all the theaters here fully prepared—the majority having introduced "exact-change" machines to handle the odd money.

CHICAGO

CHICAGO (Special Correspondence).—The latest playhouse in the city is the Philistine Theater. Its publicity department has flooded the mails with postal cards which contain the following, displayed in such a way that he who runs may read:

The Philistine Theater, fourth floor, back—Pine Arts Building, 410 S. Michigan Avenue, telephone Harrison 7004. The Playshop Players in four original short plays, "Breaking Diplomatic Relations," by William Anthony McGuire; "No Sale," by Eliza Cook; "The Home for the Friendly," by Florence Kiefer Frank; "Lady Louisa Jones," by Benjamin Farrington, Nov. 8-17, at 8.15 on the minute. All seats 50 cents. If you want something different and better in the theater, if you want to help young dramatists, drop in some evening at 8.15. Our success depends on your attendance. Please pass this card along. The Portmanteau Theater housed Stuart Walker's stock company Nov. 9. The play was "Servants," the result of a "revelation." Other plays are "The Tramp," "The Nervousness," and "Six Who Pass While the Lentils Boil." The director of the Portmanteau is the author of the three plays, Margaret Mower, a young Chicago actress who was with the Washington Square Players last season, made her debut with the company last season. George S. Wood has taken over the Chicago Theater, formerly the American Music Hall.

NEW ORLEANS

NEW ORLEANS (Special).—"Pom-Pom" with Mimi Haje, who is always entertaining and fascinating, was the feature at the Tulane, Oct. 28-Nov. 3. A good company supports the star and the chorus and orchestra were particularly effective. "Garden of Allah," Nov. 4-10. Lowe's Crescent continues its successful policy of vaudeville and motion pictures. At the Orpheum, Robert Edison and company in "The Flying Arrow" was the headline, Oct. 30-Nov. 2. Other features were acceptable. At the Palace, Oct. 28-Nov. 3, Pacheco Troupe, Leo Rose and Moon, Kathryn, Mickey Brothers, Lucy Gillette and Henry Koen and company in "The Unexpected." Miss Helen Wolcott, who has many friends here, played the principal female role and displayed considerable ability and charm of person. Al. G. Field's Minstrels opened the Lafayette Oct. 28-Nov. 3, and again demonstrated the fact that high-class minstrelsy is still very much alive. The Chicago Grand Opera Company gave two performances at the French Opera House, Oct. 28, 29. "Faust" was the opening bill. Melba and Marston sang the principal roles. "Lucia" was the offering Oct. 29, and (tailored) in the title role made a splendid impression.

TACOMA

TACOMA, WASH. (Special).—"The Knife," Oct. 22-23; fair audiences; play quite acceptable. "Potash and Perlmutter in Society," Oct. 24, made another good drive to the pleasure of many. "The Virginian," Oct. 26-28 and matinee. Alma Gluck, Oct. 26, sang to an audience that flowed over onto the stage. In the afternoon she sang at Camp Lewis to the forty-thousand soldiers there. She was introduced by Gen. Greene, the commander.

FRANK B. COLA

The recently organized Atlantic City Amusement Association, comprising every department of entertainment for the visitors and residents, is already making good as an educator, although only two weeks old. The association has been duly recognized by the city administration, and has been called upon on several occasions to assist the officials in working out problems having to do with their business.

The association expects to shortly launch a publicity campaign that will help boost Atlantic City and bring more visitors. They have volunteered to help the local or Federal government in the promotion of campaigns that will bring war aims to successful issue and their theaters and piers are being found quite useful in the work.

Hallowe'en found many unique attractions along the beachfront. Every cafe had some interesting novelties in decorations, favors and dances, to say nothing of general entertainment. It was a big night along the Boardwalk—gay from start to finish.

The New Nixon opened Saturday night after several months of darkness. Harry Lander was the attraction, paying the resort a final visit on his farewell tour of the country. "Losing Eloise," a new farce by Fred Jackson, was well received week Oct. 29 at its arrival at the Apollo. The show, presented by Selwyn and Company, starred Lucille Watson.

And Then the Pictures

"The Spreading Dawn," the fourth of the highly acclaimed Goldwyn Picture productions, found appreciative audiences during a two-day run at the Virginia theater. The stellar role was played with distinguished success by Jane Cowl. The highly spectacular scenes dealing with the popular theme of war and romance were well performed and accented. Marching columns of French soldiers and aeroplanes flights in the war scenes lent a timely touch to the picture.

The Bijou presented "The Call of the East," in which Sessue Hayakawa features. The little Jap has a big following here.

William Farnum returned to the resort in another thriller—this time, "When a Man Goes Red," shown at the Colonial as a Fox feature. "The Last of the Aps," starring Lillian Walker, has been brought back to the shore for the third showing within a month, appearing at the Cort. This big film created a considerable stir here at its two former appearances.

Madame Petrova in "The Law of the Land," shown at the City Square, attracted capacity houses in two presentations.

CHARLES SCHNEER.

GRAND RAPIDS

GRAND RAPIDS, MICH. (Special).—Patrons of Keith's Theater were given a real treat, beginning week Oct. 12, in one of the most laughable bills offered here, namely: "The Annual Fall Festival Bill." Imhof-Conan and Corcoran, nearly created a riot in their extremely funny sketch, entitled "A Pest House." Abe Levitt and Bath Lockwood also scored a big hit. Week Oct. 18, Albertina Basch in her Russian Ballet headed an interesting program, in which James J. Morton, Comfort and King, Elmore and Williams also took part.

A very interesting feature, week Oct. 12, was the raising of \$1,026 for the "Soldiers Smoke Fund." According to reports received from New York, Grand Rapids was the second city to contribute the most. The principal credit for the success of this smoke campaign, belongs to Abe Levitt, the efficacious member of the vaudeville team Levitt and Lockwood.

Low Dockstader topped the bill week Nov. 1, and was well received. Oliver and Oip were very pleasing in their clever offering, "Discontent." The Misses Lewis and White were also quite charming. Alfred Latell and Katharine Dana's fantasia concluded the bill. Business as usual, very good.

"Miss Springtime" attracted fair-sized audiences at Powers, Oct. 12-13. Frank McIntyre was as usual quite amusing in the chief comedy role, assisted by a cast, including Harrison Brockbank, Joe Barnett, George Leon Moore, Frank Doane, Hattie Burns and others. Miss Burns, while possessing a very pleasing voice, was somewhat lackadaisical in her respective role.

Arthur Hopkins presented "Good Gracious, Annabelle" to small but appreciative attendance, Oct. 19-20.

William Courtney and Thomas Wise in "Pals First," Oct. 28-29. With the exception of "Turn to the Right," this unusual comedy was the best attraction seen here this season.

ALBANY, N. Y.

ALBANY, N. Y. (Special).—At Harmanus Bleecker Hall, Oct. 20-27, William Faverham was cordially received in his own production of the romantic play, "The Old Country." The audiences were large and thoroughly appreciated Mr. Faverham's finished portrayal of the leading role.

Summa Dunn and her notably capable company were seen Oct. 29-31 in Rachel Crother's charming American comedy, "Old Lady 81." The New York Philharmonic Orchestra, Nov. 1, attracted a large audience of enthusiastic lovers of music.

"What's Your Husband Doing?" with Hale Hamilton, Nov. 2, 3. "The 13th Chair," Nov. 5-10. Peter S. Clark's "Oh, Girl" company presented a lively burlesque performance at the Empire Oct. 29-Nov. 3. Those in prominence were Clara Bryant, a Miss Latell and Lockwood, and were surrounded by an efficient company. Current week, "The Hip, Hip Hokey Girls."

ANNAPOLIS

ANNAPOLIS, MD. (Special).—Colonial: "Katsenjammer Kids," Oct. 29, pleased to capacity business; "Daddy Long-Legs," Nov. 9.

WASHINGTON, D. C.

WASHINGTON, D. C. (Special).—"Cheating Cheaters" crowded the National Theater on the current week's opening night. Manager A. H. Woods presents a thoroughly capable and talented company in the interpretation that includes Cathleen Nesbitt, Edward Ellis, Edward Durand, Frank Monroe, Ann Sutherland, Gypsy O'Brien, Winifred Harris, Arthur Barry and Martin Aloop.

William A. Brady's big success, "The Man Who Came Back," is the current week's Belasco Theater offering of Jules Eckert Goodman's play. It is a wonderfully interesting story, dramatically presented and most artistically presented, with a company of strength, the same that was run in New York.

Ignace Paderewski, pianist and leader of the Polish National Movement in the United States, has arrived in Washington and established headquarters. It has been rumored that he will collaborate with Col. E. M. House in gathering data to be used in the final peace council following the termination of the war. His mission has necessitated the cancellation of a number of concert dates by the famous pianist.

"The Fascinating Widow," in which Thomas Martelle assumes with marked success the dual role in which Julian Eltinge was so strongly popular, is the current week's sterling attraction at Poli's, opening to crowded and appreciative attendance. One of the best musical play supports surrounds the new star.

The top line feature of the B. F. Keith very attractive program the present week is Healey Clayton, assisted by Paisley Wood and the Mosconi Brothers in "An Intimate Little Revue of 1917." Other features comprise Rosa and Carmela Pansilio, Milt Collins, "Creation," L. Wolfe Gilbert, Anstole Friedland, Clayton White and company, George V. Hobart's playlet, "Cherie," Jennie Middleton, the pianist, and Rudinoff, the smoke painter.

JOHN T. WARDE.

MILWAUKEE

MILWAUKEE (Special).—The Crystal, Milwaukee's first vaudeville house which had been operated continuously for a great many years, has now ceased its career as a theater and will soon be opened under the management of William Brown, who also manages the Strand Theater. The Crystal will be operated somewhat along the lines of a cabaret, soft drinks being served and particular attention being given to the nature and class of performance.

The Chicago Symphony Orchestra has commenced the first of a series of ten concerts at the Fabst. Seventy-five artists compose the group, conducted by Frederick Stock. Soloists, Miss Julia Claxson, Mabel Garrison, Arthur Shattuck, Osep Gabriellwitz.

The Alhambra is showing William Hart, in "The Narrow Trail," to be followed by Ann Pennington, in "The Antics of Ann." The Alhambra is enjoying remarkably good houses. Davidson: Fiske O'Hara, in "The Man from Wicklow," followed by "The Long Letter," with Charlotte Greenwood. Then comes Miss Sarah Bernhardt, in "Oleopatra" and "Portia." Madge Kennedy, in "Baby Mine," by Margaret Mayo, is to be seen at the Strand. Alice Brady, in "The Maid of Belgium," will follow.

"The Lone Wolf" is the attraction at the Princess, to be followed by "Robbing Tomatoes." At the Gayety, "The Darlings of Paris" hold the boards. Matt Kolb, formerly with the local Empress Stock Company, is included in the cast.

The Paradise has reopened under the management of Mr. Olinger, after having been closed for several months.

The Empress has reinstated the plan of holding Amateur Night on Wednesday of each week, having wrestling as the chief attraction on Friday.

At the Majestic, Gertrude Hoffman resigned supreme with her large company of dancers and entertainers.

J. A. KISS.

MINNEAPOLIS

MINNEAPOLIS, MINN. (Special).—Unquestionably the most notable dramatic event of the season in Minneapolis was Miss Sarah Bernhardt's engagement at the Auditorium, Oct. 30, 31, and enthusiastic and distinguished audiences paid tribute. The opening performance on Tuesday night was for the benefit of the American-British-French-Belgian Permanent Blind Relief Fund for Soldiers and Sailors, and Minneapolis society folk turned out en masse. Flags of all the Allied nations, France being particularly conspicuous, society girls costume in corresponding colors, vendors of pretty bouquets, refreshment booths in the foyer where frappe and coffee were served and articles sold during the intermissions (which were lengthened that the people might take advantage of the opportunity to spend their money for this worthy cause) contributed to make the occasion a real festival. For this great Miss Bernhardt gave the same program which she has given in other cities.

John McCormack at the Auditorium Nov. 5. At the Metropolitan, "Miss Springtime" opened a week's engagement Oct. 28. During "So Long Letty's" stay in Minneapolis last week, Oliver Morosco was a visitor to the city for a few hours. It is said that this enterprising manager has decided to bring his productions here direct from Chicago before sending them to the coast.

SYRACUSE

SYRACUSE, N. Y. (Special).—Empire: Week Oct. 29 "Twin Beds" convulsed large audiences. Lola Bolton, Virginia Fairfax, Ross Stafford and William Cournead carried off the honors.

Wieling: Yvette Guilbert played before a good-sized appreciable audience, Oct. 29. She pleased not only in her singing but in her inimitable art displayed in facial expression and action.

Clifton Crawford in "Her Soldier Boy" appeared Oct. 30, 31 in three performances. Clifton is the same old boy and the company with him is excellent and tender a thoroughly delightful musical comedy, which pleases all. It was unfortunate that they should open here on the same evening that Miss Margaret Wilson, daughter of the President, appeared, else they would have had a packed house. "The Man Who Came Back," Nov. 6-7; "The Bird of Paradise," Nov. 8-10; "Robinson Crusoe, Jr.," with Al. W. Johnson, Nov. 12.

Empire: Jane Cowl in "Lilac Time," Nov. 6-7; Mrs. Fiske in "Madam Rand," Nov. 8-10.

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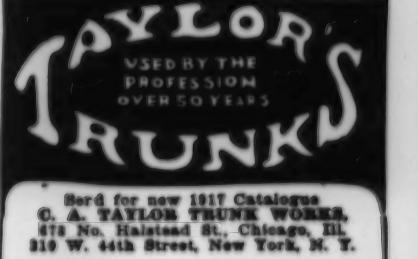
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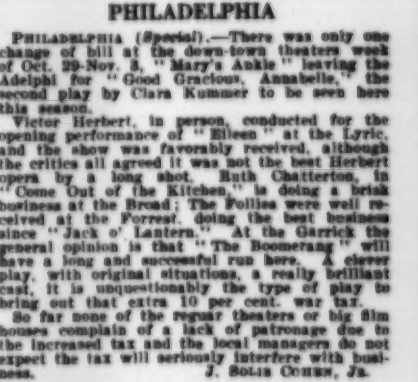
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PHILADELPHIA

PHILADELPHIA (Special).—There was only one change of bill at the downtown theaters week of Oct. 29-Nov. 3. "Mary's Ankle" leaving the Adelphi for "Good Gracious, Annabelle," the second play by Clara Kummer to be seen here this season.

Victor Herbert, in person, conducted for the opening performance of "Eileen" at the Lyric, and the show was favorably received, although the critics all agreed it was not the best Herbert opera by a long shot. Ruth Chatterton, in "Come Out of the Kitchen," is doing a brisk business at the Broad; The Pollies were well received at the Forrest, doing the best business since "Jack o' Lantern." At the Garrick the general opinion is that "The Boomerang" will have a long and successful run here. A clever play, with original situations, a really brilliant cast, it is unquestionably the type of play to bring out that extra 10 per cent. war tax.

So far none of the regular theaters or big film houses complain of a lack of patronage due to the increased tax and the local managers do not expect the tax will seriously interfere with business.

J. SOLIS COHEN, JR.



STEIN'S WAKE UP
NEW YORK

JACKSONVILLE, FLA. (Special).—"Ben Hur," at the Grand Theater, Oct. 20-30, to usual business. "The Rusty Shop," Nov. 2-3. Vaudeville is drawing good business at the Arcade. Bill for the week: Adreli Brothers, Frawley and Best, Coakley and Dunlery, Prince, Macpella and company, and Fagan and company. All pictures continue to do a good business. All the houses have advanced their prices, owing to the Government tax.

Jens Willard with his Buffalo Bill show Nov. 8. With the Buffalo Bill all the men at Camp Johnston, which is nearing completion, business will be good at all amusements.

Several representatives of Eastern film companies have been here looking up locations for Winter studios.

REPORTS FROM MIRROR CORRESPONDENTS

LAVEDAN PLAY OVER HERE

First Production in This Country Is Given at Baltimore

BALTIMORE (Special).—One of the most interesting productions of the season was made at the Academy on Monday night, when Harrison Grey Fluke in conjunction with Madison Corey, offered a double bill, consisting of Henri Lavedan's unique drama entitled "Service," and Lord Dunsany's now famous and widely discussed thriller "A Night at an Inn." The occasion marked the first presentation in this country of the Lavedan drama, which has enjoyed phenomenal success at the Theater Bernhardt in Paris. In addition to the interest attached to the premier of "Service," there was an even greater curiosity to see the Dunsany thriller as the present production marks its first performance in this city. Both plays are unusual in theme and treatment, and it can be truthfully said that they form a powerful combination from a dramatic standpoint. With the scarcity of good plays of a length sufficient to fill out an evening's entertainment, the innovation of Messrs. Fluke and Corey in offering two short plays of equal merit, is a most refreshing and welcome one that should meet with the immediate response of the public. The casts assembled for the presentations include some extremely gifted players, among them being Beverly Siltreaves, Georges Plateau, John Blair, Lynn Pratt, Grace Barrow, Geo. Pring, Conrad Pring Marvin Evans, Doris Cheaton and Richard Wells. Both productions are splendidly mounted and the whole makes one of the most artistic offerings of the season. A very large audience on Monday night received the plays with much enthusiasm and the reviews were most favorable. Week Nov. 12, "Ziegfeld's Follies 1917."

Henry W. Savage's latest musical production "Have a Heart," with book and lyrics by Bolton and Woodhouse, scored by the indefatigable Kern, which enjoyed quite a success last season in New York, arrived at Ford's this week, where it went on view Monday night before one of the largest audiences which has greeted any attraction this season. Harrison Garrett, Henry Antrim, Edward Smith, Cecelia Wright, Maude Ham Stover, Grace Hoy, Betty Weber, Chauncey Cammeland, each contribute good individual performances, especially is this true of Cecelia Wright and Harrison Garrett. Week Nov. 12, "The Man Who Came Back."

"Treasure Island" closed a very successful engagement at the Auditorium during the week just passed. As far as Baltimore is concerned it was by all odds the best dramatic entertainment presented by the International Circuit this season.

The remarkable art of Mrs. Fluke has never in her long career been revealed to greater advantage than in "Madam Rand," the new play by Philip Moeller which has been on view here during the last week at the Academy. I am rather inclined to the opinion that in the creation of "George Rand" Mrs. Fluke has given to the American stage the most complete portrait of any female historical figure which has been utilized by a dramatist during the past few years. A review of this play was printed in last week's Mirror.

"Cheating Chatterbox" which has just concluded its first local engagement in this city at Ford's, duplicated its metropolitan success, enriching its producers by several thousand, the house being completely sold out at all performances. It being most difficult to secure anything for the latter part of the week.

The Boston Grand Opera Company, after passing through many vicissitudes, has again emerged triumphant, thanks to Max Rabinoof, and will inaugurate at the Lyric on Saturday, Nov. 10, a tour which promises to be the most comprehensive one of its kind ever undertaken by an organization of this character, touching every important city and town in the East, South and Middle West. The most important announcement in connection with this engagement and tour is the scale of prices, at which Mr. Rabinoof proposes to give grand opera on the same extensive scale that has marked past performances of this company, namely, 50c. to \$3. "Madame Butterfly" at the matinee, "Rigoletto" in the evening. At the latter performance a new Yucatan soprano made her debut in this country—Madame Ada Navarrete.

The Boston Symphony Orchestra opened its regular season in Baltimore, Nov. 7, with the huge Lyric entirely sold out by subscription for the full series of concerts. I. R. KANS.

PITTSBURGH

PITTSBURGH (Special).—"The Knife" by Eugene Walter, came to the Alvin Theater week Oct. 29.

"Fair and Warner," at the Nixon Theater, week Oct. 29, was one of the best farces Pittsburgh has had the pleasure of seeing for a long while. Edna Hibbard takes the leading part, formerly filled by Madge Kennedy when the company was here last year. She is quite clever and is very pretty, and, as deserved, was warmly greeted by the audience. The other characters in the company were well portrayed.

Victor Herbert's and Henry Blossom's "Red Mill" was the offering of the Aborn Company, week Oct. 29, Schenley Theater.

"The Man Who Stayed at Home," at the Pitt, continued to draw well, week Oct. 29. We are advised, in an announcement made by Mr. Patch, the president and managing director, that patrons of this theater will not have to pay the Government war tax when buying tickets at that playhouse, the directors of the institution having decided to bear the 10 per cent assessment themselves.

Paul Dickey and company, in "The Lincoln Highwayman," was the headliner at the Davis Vaudeville, week Oct. 29. G. Aldo Randegger, Italian pianist, gave a fine descriptive interpretation, entirely classical.

"The Millionaire's Son and the Shop Girl" came to the Lyceum week Oct. 29.

"The Big Review of 1918," at the Victoria; "The Oriental Girl," at the Academy; and red Irwin's "Majesties," at the Gayety, were presented at these burlesque houses, week Oct. 29. E. M. NUSSELL.

INDIANAPOLIS

INDIANAPOLIS (Special).—"Dew Drop Inn" with Percival Knight, Florence Webber and others was the attraction at English's, Oct. 25-27, interest centering in Miss Webber, a young woman of Indianapolis with a charming personality and a good voice who has made great strides since adopting the stage as her profession only a few years ago.

One of the pleasant and happy memories when the season of 1917-18 is past, will be the evening spent with the excellent company of players who so admirably presented the three Barrie plays, "The New Word," "Barbara's Wedding," and "The Old Lady Shows Her Medals" at English's week Oct. 28. Mere words fail to express the impressions made by these delightful, charming, simple and appealing little plays, so well acted by a different cast for each play. Beryl Mercer made an ideal and pathetic little old lady of the medals and Mrs. Wallace Erskine as the Colonel's wife in "Barbara's Wedding" was perfection. Frances Carson was charmingly youthful and admirable as Barbara and Clifford Alderson as the Colonel was excellent. Hugh Dillman, John Campbell, Lucia Moore, H. E. Herbert and others added to the general excellence of the production. John Kellard in Shakespearean repertoire, Nov. 6-7; Mrs. Sarah Bernhardt, matinee and night, Nov. 8.

"The Bird of Paradise" came back to the Shubert Mutual week Oct. 29, on its fifth visit, with a new Launa in the person of Marion Hutchins; John Harrington as the beach comber. Forest Stanley as Paul Wilson and others, and attracted the usual good houses. "Very Good Eddie," Nov. 6-10 (return); William Hodge in "The Cure for Curables," week Nov. 12. At the Park, "Which One Shall I Marry?" week Oct. 28, followed by "The Heart of Wetona," week Nov. 4.

Keith's offered an exceptionally entertaining bill, week Oct. 28, headed by Sam Mann and a capable cast of four in "The Question," an bright and interesting a little sketch as has been seen here in a long time. Bonita and Lew Hearn received a big share of well deserved applause; Hans Kromold, cellist, won artistic favor; Norton and Melotte were popular; Gaudier's Animated Toyshop, Burns and Klassen and Thomas Trio pleased. PEARL KIRKWOOD.

LAWRENCE, MASS

LAWRENCE, Mass. (Special).—The attractions at the theaters, week Oct. 29, were: Empire (Ralph A. Ward, manager; Toomey and Demara, proprietors), vaudeville and pictures; Broadway, feature pictures, Oct. 29-31; Premier, feature pictures, week Oct. 29-Nov. 3; Strand, feature pictures, Oct. 29-Nov. 3; Victoria, feature pictures, Oct. 29-Nov. 3; Photographs at the Broadway, Premier, Strand and Victoria. Colonial, dramatic sketch (J. William Schakale, manager); Empire season, Emerson Players (Bernard Steele, managing director), week Oct. 29-Nov. 3, "The Man Who Stayed at Home," week Nov. 5, "The Belle of Richmond."

Opera House, playing road attractions (James Crilly, acting manager); Andrew Mack in "Molly Dear," Oct. 29. He was tendered a tremendous ovation as he appeared Monday night. With Mr. Mack and John J. Owens, who was formerly connected with stock companies here, both in the Opera House and at the Colonial, both were presented with huge bouquets. Levitan's Russian Players in "Back to Native Land" (Russian), Oct. 31; "Captain Kidd, Jr.," Nov. 5; coming, "Good Gracious Anna-belle."

It would be thoughtless indeed, and saving of a lack of courtesy, to pass here without mentioning the untimely passing of manager John B. Oldfield of the Opera House. He was one of the best known of the old-time managers of New England, was thoroughly conversant with matters appertaining to the theater.

A service flag bearing three stars is hanging from the Colonial Theater. Three employees of the theater are now in the service. One of the soldiers, George Wetheroid, was the assistant director, Frank "Frits" Early was advertising agent, and the house officer, Morrissey. W. A. O'REILLY.

VICKSBURG

VICKSBURG, Miss. (Special).—The Walnut Street Theater (H. Mayer, manager) opened its annual season, week Oct. 22, and from all signs points to a successful season. The city has been on a boom by reason of a Peace Jubilee and Reunion of the Blue and Gray Survivors of the Civil War; the reunion lasted one week and there were over 10,000 visitors. The First Miss. Regiment has been encamped here out in the Military Park for past several weeks; if they are kept here for any length of time it will be a big thing for the theater, for the Sammies look for amusement and pleasure of some kind. The last two performances at the Walnut Street Theater made this very apparent, as both attractions, "Nothing but the Truth" and "Pom-Pom," were crowded with men in khaki.

The Saenger Amusement Company (L. J. Pico, local manager): First class pictures at the Bijou Dream and Alamo have been above the average. Mr. Pico announces that there will be no raise in prices other than the war tax. Tom Marker and Carrie Schneck, a comedy and harmony duo, direct from an engagement in New York vaudeville circles, for one week at the Alamo.

The John Robinson Circus, Oct. 29, to a large crowd despite inclement weather. This is the first circus that has played V-Burg in ten years. Johnny J. Jones Great Exposition Shows, Nov. 7. OTTO F. WEINER.

KNOXVILLE

KNOXVILLE, TENN. (Special).—Tim Murphy in "Pais First" pleased fair business; two performances, Oct. 27. The play has some good old-fashioned stage sentiment and romance. "Kathinka," Nov. 2. At the Bijou, "A Day at the Races," presented by Galetti's Baboons, proved one of the funniest acts in many moons and packed the theater to overflowing. CHARLES E. KRUTON.

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JAMESTOWN, N. Y.

JAMESTOWN, N. Y. (Special).—The Lyric Theater, Herb Jennings, manager, offered four good acts of vaudeville, week Oct. 29. The Wood Trio, The Oaves, Gunton Gibson Trio, and Princess Bluefeather. Photographs at the Bijou and the Winter Garden.

TORONTO

TORONTO, CAN. (Special).—Princess: Oct. 29-Nov. 3, May Robson in "A Little Bit Old Fashioned" to fairly good attendance. This comedy is as good as any the charming star has had in many seasons. Robert Lowe and Theresa Dale share with Miss Robson.

Royal Alexandra: William Collier in "Nothing but the Truth" to good attendance and a rousing reception, and certainly the comedy is the best we have seen Mr. Collier in. Ned Sparks gives good support, also Napley Holmes, Chas. Walton and Betty Wales.

Shea's: Marion Morgan's Dancers, the only number of a very poor bill. It is a program of ups and downs. Capacity audiences to a fairly good bill of which Spencer-Charles and company in "The Hermit" and Maxwell Quintette are the best.

Loew's: "Beans and Belles," a dainty musical act with splendid dances and gowns that are attractive. Overholt and Young, Devin and Flint (good singing turn) and Alice Brady picture of "Angel of Mercy" pleased large attendance.

Regent: "A Mormon Maid" with Max Marsh, a highly-colored melodramatic film, is much overdrawn. A George Ade fable in slang provided the hit of the bill, the Baskers being exceptionally funny. More of this quality in films just now is decidedly appropriate. We have enough gloom in everyday life. GEO. W. DANTE.

NASHVILLE, TENN.

NASHVILLE, TENN. (Special).—Vendome, dark. Judging from the large and pleased audience present on the opening night, "A Good for Nothing Husband" proved quite a drawing card at the Orpheum, week Oct. 29. Geo. A. Beane, as the village officer of the law, drove the blues away. Jack Fleming, as the good-for-nothing husband, is good as an actor. Dorothy Laverne and Henry Gurney also did their parts well.

Harry Hodekum, manager of the Princess, offered a varied bill, week Oct. 29, with James McCormack and Eleanor Irving headliners. Moving pictures at the Knickerbocker. Crescent, Strand, Elita and Fifth Avenue to packed houses. MARY ROBERTA STRADWELL.

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HOBOKEN-UNION HILL

HOBOKEN, N. J. (Special).—"Bringing Up
Father," musical comedy, was presented at the
Strand, Hoboken, week Oct. 29, to a packed
house at every performance. The musical num-
bers are catchy, tuneful and very entertaining.
The Strand, since it has been under the capable
and careful direction of Wilton C. Vassar, has
been doing capacity business at all performances,
and the many patrons greatly appreciate all he
has done for the better class amusement seekers
of Hoboken. Week Nov. 5, "The Millionaire
and the Shop Girl."

UNION HILL, N. J. (Special).—"Another typi-
cally good bill of Keith vaudeville is provided
this week at B. F. Keith's Hudson Theater.
Ten splendid acts comprise the entertainment.
The headline offering is a labeled farce comedy
with music entitled "Pardon Me." It is per-
formed by the clever comedian, A. Seymour
Brown, and a company of fifteen people. Next
in prominence on the program is a clever play-
let entitled "Who is She?" written by Willard
Mack and acted by an intelligent cast of com-
petent players. Capacity business. Week Nov.
5 was Anniversary Week at this theater, and
Manager Woods presented a bill of twelve star
Keith acts. Byron Randall, treasurer of the
Hudson Theater, Union Hill, has broken the
record for selling the largest amount of Liberty
Bonds in this section and has personally solicited
\$4,750 for Uncle Sam. All the employees of this
house are Liberty Bond holders. William Gold-
hardt subscribed \$1,000.

C. A. BITTIGHOFF.

CALGARY-EDMONTON

CALGARY, ALTA. (Special).—"Sophie Tucker
and her five 'kings of syncopation,' headlined
the Orpheum bill at the Grand, Oct. 23-24
in her usual breezy style. Frank Westphal's
monologue was the big feature of the bill.
Other enjoyable acts: Private Louis Hart, Tower
and Darrell, Harold DuKane with June Ed-
wards and Olga Marwig, Bert Baker and Com-
pany in a farce, "Prevarication," 23-27. The
Calgary Rotary club's minstrels, under the di-
rection of Jack Spurr and R. J. Lydiatt, was a
big success. Big business all week. Pantages,
23-27. Good bill consisting of Mlle. Theres
and Company, West and Hale, Maurice Samuels
and Company, Transfield Sisters and "The
Money Bean." Business good.

EDMONTON, ALTA. (Special).—"The Masque
of Life," a good film, drew fair business at the
Empire, 23-27. "In Old Kentucky," week 29-
Nov. 3, Pantages, 23-27. The Four Readings,
clever hand-to-hand balancing: Herbert Brooks
in a capital exhibition of card manipulation;
Mumford and Thompson, songs and patter;
Johnson-Dean Revue, plantation act; Joseph K.
Watson, Hebrew monologist, and H. G. Wil-
son's leopards. Good business. Hippodrome,
23-27. James Gordon's Favorite Musical Com-
edy Stock pleased capacity business with "At
the Beach" and "Hiram."

GEORGE FORBES.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this depart-
ment closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach
us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Froh-
man, Inc.): Stamford, Conn.
23-24. New Haven 5-7, Hartford
5-10.

AFTER Office Hours (Arthur
C. Alston): Omaha, Neb., 4-
7. Lincoln 8.

ANGELIN, Margaret: Phila.
Oct. 18—Indef.

ARLISS, George (Klaw and Er-
langer and George C. Tyler):
N.Y.C. Aug. 17—Indef.

BARBARA (Arthur Hopkins):
N.Y.C. 5—Indef.

BARRIE Plays (Chas. Froh-
man, Inc.): Cin. 5-10.

BIRD of Paradise (Oliver Mo-
rosco): Rochester 5-7.

BOOMERANG, The (David
Belasco): Phila. Oct. 29—In-
def.

BROKEN Threads (Henry B.
Est.): N.Y.C. Oct. 30—Indef.

BUSINESS Before Pleasure
(A. H. Woods): N.Y.C. Aug.
15—Indef.

CANARY Cottage (Oliver Mo-
rosco): Chgo. Oct. 1—Indef.

CHEATING Chesters (A. H.
Woods): Washington, Oct. 5-
10.

CLARKE, Harry Corson and
Margaret Dale Owen, Empire
Theater, Calcutta, Ind.—In-
def.

COME Out of the Kitchen
(Henry Miller): Phila. Oct.
29—Indef.

COMMON CLAY: Rochester 5-
10.

COUNTRY Cousin (Klaw and
Erlander and Geo. C. Tyler):
N.Y.C. Sept. 3—Indef.

DAUGHTER of the Sun (How-
land and Howard): Balto. 5-
10, Phila. 12-17.

DE LUXE, Anna (Arthur Ham-
merson): N.Y.C. Sept. 4—
Indef.

DREW, John (John D. Wil-
lams): Boston 29-Nov. 10.

END of a Perfect Day (Gask-
ell and McVitty, Inc.):
Green Bay, Wis. 6, Manito-
woc 7, New London 8, Sha-
wan 10, Monmouth 12, Wausau
13, Merrill 14.

EVERYBODY (Henry W.
Savage): Bklyn. 5-10, Middle-
town, N. Y. 13, Fort Jervis
13, Binghamton 14.

EYES of Youth (Messrs. Shu-
bert and A. H. Woods):
N.Y.C. Aug. 23—Indef.

FAVERHAM, William, N.Y.C.
Oct. 30—Indef.

FLAME, The (Richard Walton
Tully): Denver 4-10, Salt
Lake City 12-14.

GEORGE, Grace (William A.
Brady): N.Y.C. Oct. 12—In-
def.

GILLWITS, William (Arthur
Hopkins): Chgo. 5—Indef.

GOOD Gracious Annette (Ar-
thur Hopkins): Phila. 5-10.

HEART of Wetona: Indianap-
olis 5-10.

HERE Comes the Bride (Klaw
and Erlander): N.Y.C. Sept.
23—Indef.

HODGE, William (Lee Shu-
bert): Cin. 10.

INNER Man (Messrs. Shu-
bert): Bklyn. 5-10.

KALAMA of the Golden Gods
(Gaskell and McVitty, Inc.):
Topeka, Kans. 6, McPherson
7, Wichita 8.

KNIFE, The (Messrs. Shu-
bert): St. Paul 5-10.

LAUDER, Harry: Pittsburgh
5-10.

LILAC TIME (Selwyn and
Co.): Rochester 5.

LITTLE Girl in a Big City
(Arthur C. Alston): St.
Louis 5-10.

LITTLE Girl That God Forgot:
Chgo. 5-10.

LOMBARDI, Ltd. (Oliver Mo-
rosco): N.Y.C. Sept. 24—
Indef.

LOVE Drive (Klaw and Er-
lander): N.Y.C. Oct. 30—In-
def.

MACK, Andrew (Walter San-
ford): Troy, N. Y. 5-7.

MAN Who Came Back (Wil-
liam A. Brady): Chgo. Sept.
25—Indef.

MAN Who Came Back (Wil-
liam A. Brady): Washington
5-10.

MANTELL, Robert B. (Wm.
A. Brady): Bridgeport, Conn.
5-7, Trenton, N. J. 8-10.

MARRIAGE Question (Howland
and Howard): Milwaukee 11-
17.

NIGHT in Honolulu (Gaskell
and McVitty, Inc.): Marys-
ville, Kans. 5, Topeka 6, Mc-
Pherson 7, Wichita 8, Bilen-
wood 9, Larned 10, Stafford
12, Pratt 13, Salina 15.

OLD Homestead: Kansas City,
Mo. 5-10.

OLD Lady 81 (Lee Kugel):
Buffalo 5-10.

ON With the Dance (A. H.
Woods): N.Y.C. Oct. 29—In-
def.

OTHER Man's Wife (Gaskell
and McVitty, Inc.): Brook-
lyn, La. 5, Marquette 6, Jewell
7, Eldora 8, Eldorado 12,
Boscobel, Wis. 13.

OTHER Man's Wife (Gaskell
and McVitty, Inc.): Prov. 5-
10.

PARLOR, Bedroom and Bath
(A. H. Woods): Chgo. Aug.
24—Indef.

PEG o' My Heart: Detroit 5-10.

PETER Ibbetson (Lee Shu-
bert): N.Y.C. Sept. 3-Nov.
10.

PIPES of Pan (Selwyn and
Co.): N.Y.C. 6—Indef.

POLLY With a Past (David
Belasco): N.Y.C. Sept. 6—
Indef.

POLLYANNA (Klaw and Er-
lander): Pittsburgh 5-10.

POST Guy Bates (Richard
Walton Tully): N.Y.C. Sept.
3—Indef.

ROBSON, May: Buffalo 5-10,
Rochester 12-13.

ROMANCE and Arabella (Jo-
seph Biter): N.Y.C. Oct. 17
—Indef.

SERVICE (H. G. Fiske and
Madison Corey): Balto. 5-10.

SEVENTEEN (Stuart Walker):
Chgo. 1—Indef.

SKINNER, Otis (Chas. Froh-
man, Inc.): Chgo. Oct. 1—In-
def.

TAILOR-MADE Man (Chas.
and Harris): N.Y.C. Aug. 27
—Indef.

TAYLOR, Laurette (Geo. C.
Tyler): N.Y.C. Sept. 24—
Indef.

TIGER Rose (David Belasco):
N.Y.C. 5—Indef.

15TH Chair (William Harris):
Chgo. Sept. 2—Indef.

TOUCHED, The (Messrs. Shu-
bert): N.Y.C. Oct. 24—Indef.

TRAIL of the Lonesome Pine:
Columbus 5-10.

TURN Back the Hours: Buf-
falo 5-10.

TURN to the Right (Winchell
Smith and John Golden):
Boston, Oct. 7—Indef.

TWIN Beds: Fort Worth, Tex.
5-7, Dallas 8-11, Greenville
12, Paris 13, Sherman 14.

UPSTAIRS and Down (Oliver
Morosco): N.Y.C. 5-10.

UPSTAIRS and Down (Oliver
Morosco): Chgo. Aug. 19—
Indef.

VALKY Idea (Anderson and
Weber): N.Y.C. Aug. 19—In-
def.

WANDERER, The (Elliot,
Comstock and Gost): Boston
23—Indef.

WARFIELD, David (David Be-
lasco): Boston, Oct. 29—In-
def.

WASHINGTON Square Play-
ers: N.Y.C. Oct. 31—Indef.

WHICH One Shall I Marry?
(Howland and Howard):
Nashville 5-10, Louisville 11-
17.

WHITE Slave: Louisville 5-10.

WILLOW Tree (Chas. and
Harris): Chgo. 25—Indef.

WILSON, Al H. (Selwyn B.
Bills): Bryan, Tex. 5, Bran-
ham 6, Temple 7, Austin 8-9,
San Marcos 10, San Antonio
12-13, Victoria 14.

YES or No (G. M. Anderson):
Minneapolis 4-10.

PERMANENT STOCK

BOSTON: Copley.

BOSTON: Globe.

BRIDGEPORT, Conn.: Lyric.

BROOKTON, Mass.: Hatha-
way.

BROOKLYN: Fifth Avenue
House.

BUTLER, Pa.: Lyric.

CANTON, O.: Grand Opera
House.

CHESTER, O.: Family.

DETROIT: Princess.

ELMIRA, N. Y.: Mount.

EL PASO, Tex.: Crawford.

HALIFAX, N. S.: Academy.

HAVERHILL, Mass.: Academy.

HUTCHINSON, Kan.: Home.

JAMESTOWN, N. Y.: Sam-
son's Opera House.

JERSEY CITY, N. J.: Acad-
emy.

KANSAS CITY, Mo.: Grand.

KOKOMO, Ind.: Sipe.

LAWRENCE, Mass.: Colonial.

LOS ANGELES: Morocco.

LOWELL, Mass.: Opera House.

LYNN, Mass.: Auditorium.

MALDEN, Mass.: Auditorium.

MINNEAPOLIS: Shubert.

NEW HAVEN, Conn.: Hype-
rion.

NEW YORK CITY: Lafayette.

NORTHAMPTON, Mass.: Acad-
emy of Music.

OAKLAND, Cal.: Playhouse.

OAKLAND, Cal.: Hippodrome.

OKLAHOMA CITY, Okla.:
Palace.

OMAHA: Grand.

PATERSON, N. J.: Empire.

PHILADELPHIA: Kicker-
bocker.

PITTSBURGH: Pitt.

PITTSBURGH: Schenley.

PORTLAND, Ore.: Baker.

ROCKFORD, Ill.: Grand Opera
House.

SALEM, Mass.: Empire.

SALT LAKE CITY: Wilkes.

SAN ANTONIO, Tex.: Grand

SAN DIEGO, Cal.: Strand.

SAN FRANCISCO: Alcazar.

SEATTLE: Wilkes.

SIOUX CITY: Grand.

SOMERVILLE, Mass.: Somer-
ville.

ST. JOSEPH, Mo.: Tootle.

ST. PAUL: Shubert.

THOT, N. Y.: Lyceum.

TULSA, Okla.: Grand.

VANCOUVER: Empress.

WACO, Tex.: Auditorium.

WALTHAM, Mass.: Park.

WILKES-BARRE, Pa.: Nesbit.

WINNIPEG, Can.: Winnipeg.

XANESVILLE, O.: Orpheum.

OFRELA AND MUSIC

ABORN Opera Co. (Milton and
Sergeant Aborn): Pittsburgh
Sept. 24—Indef.

BEAUTY Shop (H. H. Moss):
St. Augustine, Fla. 5, Val-
dosta, Ga. 6, Albany 7, Tal-
lahassee, Fla. 8, Pensacola 9,
Mobile, Ala. 11, New Or-
leans, La. 11-13.

BRINGING UP Father, N.Y.C.
5-10.

CHER Up (Charles Dilling-
ham): N.Y.C. Aug. 23—In-
def.

CHIN-CHIN (Charles Dilling-
ham): N.Y.C. Nov. 5-10.

CHU Chin Chow (Elliot, Com-
stock and Gost): N.Y.C. Oct.
22—Indef.

COME Back to Erin: Milwan-
kee 5-10.

DOING Our Bit (Messrs. Shu-
bert): N.Y.C. Oct. 18—Indef.

ELLEN (Joe Weber): Phila.
Oct. 29—Indef.

REPORTS FROM MIRROR CORRESPONDENTS

U. P. CO. CANADIAN PLANS

CALGARY, ALTA. (Special).—The United Producing Company, Ltd., which has extended its efforts and is now organized to promote Coast to Coast tours through Canada, has opened an office in New York at the Knickerbocker Theater building, in charge of A. J. Edwards, to care for the details of several New York shows which will go out under their exclusive management. The first attraction this season is "The Brat," which opened at Bangor, Me., Oct. 25, en route to Canada. An exceptionally strong cast of New York players, including Rose Martin, a former "Peg" star, who commenced her career in the juvenile production of "Pomander Walk" at Wallacks; Edna Holland, daughter of the late E. M. Holland, Madame Von Ottinger (Leonora Guitto), who will be remembered for her work in "The Melting Pot" and "The Man from Home"; Arthur La Rue, Arthur Pacific-Ripple, Bert L. Robinson, Edwin F. Burke and others. The tour, which will include only the larger Canadian cities, is the second road attraction to play the Keith theater at St. John which will be vacated by the usual vaudeville for this engagement. "The Brat" was also selected by the house manager at Bangor for the State teachers' convention dates in his city. The second attraction, "Iris o' Dreams," featuring Julius Velle, who has been engaged for five years to appear in a series of Irish-play revivals, opens in the West Nov. 12 and will work East. Mr. Velle will have strong support in Miss Zenaida Williams, former leading woman with Dustin Farnum; Neeta De Becker, lately with Chauncey Olcott; Lionel Dunrobin, late leading man with Madame Nasimova; Miss Hazel Wood, Will R. Crockett and others. Billy Oswald, a well-known Scotch comedian, and Beatrice Carmen, a clever English artist both featured in last season's English extravaganza "Aladdin," are under contract to the United Producing Company and will go out soon in a musical comedy. Other plans include a tour of "Very Good Eddie" and "Out There."

GEORGE FORBES.

HAMILTON, CAN.

HAMILTON, CAN. (Special).—Grand, A. Stronger, manager: A series of good shows, all well patronized, including "The Bell," "The Sky Pilot," "The Evergreen," "The Hair and Warner," "Mutt and Jeff Divorced," "Have a Heart," "Henpecked Henry," "Very Good Eddie" gave two nights. The company went up to the infirmary at the Mountain Sanitarium, where about 200 returned soldiers. Manager Carl Hunt accompanied them, and Dan Ferguson had charge of the program. The evening scenes from the play, "The Soldier's Story," were given by George Hervey, Dan Ferguson, and Ben Grinnell. The soldiers were delighted with the afternoon treat. Temple, James A. Wall, manager: The Temple has had good vaudeville bills. Recently there was an unusual addition to the evening program. Mayor Booker, who occupied one of the boxes, arose during the entertainment and, with a few words, thanked the management on behalf of Caxton Chapter, Daughters of the Empire, for the great help he had given them in their work. New Strand: "The Royal Pauper" and "Filling His Own Shoes," Oct. 22. Lyric, Mr. Morgan, manager: The Lyric has capacity houses for three-day moving pictures, week Oct. 22. Savor, burlesque, George Stroud, manager: Week Oct. 22, "The Oriental"; week Oct. 29, "Girls from the Police."

CINCINNATI

CINCINNATI (Special).—What a relief is a play like "Polyanna," which opened for a week's engagement at the Grand, Oct. 29. Simple, unostentatious and unaccompanied by the painful theatrical clap-trap attending modernized melodrama and sex-problem plays, so-called, this little play of spiritual sunshine preaching the almost forgotten art of being glad, fills a niche all its own. The supporting company is good, special mention going to Oswald Yorke, who plays the part of John Peniston. "The Man Who Came Back," a week at the Lyric, 28-Nov. 3. Fair business prevails. Karl Jörn headlines an otherwise ordinary bill of entertainment at Keith's. Additional pep is being put into the performances by sparring contests under the direction of the Cincinnati Gym, for the purpose of creating interest in a voluntary collection taken up at each performance for the benefit of athletics in the military training camps. The theater war tax is being paid without a murmur by purchasers of advance sale tickets and theater managers anticipate no trouble in getting the revenue required by the Government from this source.

WM. SMITH GOLDENBURG.

SAN JOSE, CAL.

SAN JOSE, CAL. (Special).—Plans for the erection of a \$100,000 theater on the site of the Auditorium Rink have been approved and accepted by the board of directors of the Southern Development company of this city at the meeting of that body with Architects William Binder and E. N. Curtis. The new theater will be devoted to high-class vaudeville and photoplays. It will require from five to six months for construction and should be completed by April 1, it is said. The board of directors forming the Southern Development Company are: Frank Marten, president; Seymour Montgomery, Mr. Anderson, of the Anderson Apartments; George Douglas, owner Douglas Apartments; and Councilman Charles O'Brien.

OMAHA

OMAHA, NEB. (Special).—Starting Oct. 28 for the first four days of the week, Billy Doss' Tennessee Trio heads the bill at the Empress. Greenhof plays a saxophone and trombone and Keifer is a soft shoe dancer. The Walton Sisters dance, sing and play the violin and piano. Page, Hack and Mack furnish thrills and marvelous acrobatic stunts. Sunday and Monday, 28-29, Madame Petrova was the attraction at the Strand in "Katie," an emotional drama, told in the usual excellent Paramount manner. The remainder of the week Douglas Fairbanks in "The Man from Painted Post," Pathe News Films, and several comedies were shown.

FRAN.

JERSEY CITY, N. J.

JERSEY CITY (Special).—"Maids of America," Majestic, Oct. 29-Nov. 3, was full of novelties. The house was packed at every performance. "Somewhere in America" is the title of the burlesque, a clever review of numerous musical and dramatic and social hobbies that have sprung into existence of late. Specialties were introduced by Alafretta, Symonds and Calvert, and Shams and Bismard. Florence Rother is the prima donna. Spiegel's Revue, Nov. 5-10. Burlesque, Wonder company, Nov. 10-15. Manager William Milne has been arranging great bills lately at Keith's and his offering, Oct. 29-31, comprised acts by Chris Chisholm and Viola Dreen in "A Shop Girl's Romance," George and Paul Hickman in "The Blackguard," was a treat. Florence McNally made a hit as a dancer, assisted by H. Stewart Herbert. Harry McNamara and a company of ten had a good Irish musical comedy, with appropriate scenery. Nov. 1-3, Le Roy Lytton and company in an Irish comedy skit, "Neighbors"; Elsie White as the "Plain Clothes Girl," an old act; White Oliver and company in "Some Girl"; Baker and Rogers, tramp comedians; Amorosa Sisters, physical culture; Donna Drew was featured in the screen play, "The Girl in the Red Dress," 47-17. George Stone and Etta Pilard of the social Maids company while playing here at the Majestic, Oct. 22-27, took \$10,000 worth of second Liberty Bond issue. Each member of the company has subscribed from \$50 to \$200 to the new loan, the total aggregating \$5,000. Articles of incorporation have been filed (Oct. 24) for a new park here on the style of Palisades Park. It will cost about \$800,000, and is backed by Jersey City.

Francis McNally, of this city, was on the bill at Keith's Oct. 29-31, in the Danse Fantastes, assisted by H. Stewart Herbert. Miss McNally was born in this city, and many friends called upon her while here.

A benefit for the new Labor Temple at Keith's drew \$2,500. The bill was furnished by the Keith acts.

Fay Shirley, of this city, closed with the Girls from the Police burlesque company Oct. 19, and was operated on the following day at a private sanitarium in Buffalo, N. Y. She is now at her home here convalescing.

All the female members of the Maids of America company have been collecting money for the tobacco fund of a local paper while at the Majestic Oct. 29-Nov. 3. The sum realized was \$1,000 in fourteen performances.

WALTER C. SMITH.

UTICA

UTICA, N. Y. (Special).—The bill at the Colonial for Oct. 29-31 lived up to the high reputation set for this theater. The first episode of "The Retreat of the Germans at the Battle of Arras" was the feature picture. The pictures are very real and thrilling. Later episodes are to follow the last of the week. Alanson kept the audience laughing all during his act, Cahill and Romine. The Boys with the Voice, was instant favor. Farrell and Saxton started with surprise which the audience guessing. Other acts deserving mention were Louis Simon and Company in a skit, "The New Chauffeur"; Charles R. Sweet, and a sensation, "Color Gema," in which the color scheme and lighting effects are remarkable. The appreciation of Mr. Allen's bringing big time Keith vaudeville to this city is apparent and large crowds fill the house at every performance.

"Common Clay" is playing at the Lumber, 29-31. Ruth Lechler is playing the difficult role of Ellen Neal, the heroine of the play. Thomas E. Shea, as Judge Samuel Wilson, impresses the spectator with his personality and ability. Richard Barrows, Raymond Bramley and Theresa Lawrence deserve creditable mention. Pasquale Amato's engagement at the Lumber, 31, has been postponed indefinitely because of his being ill.

The feature pictures, week 29, were: "The Whip" at the Park, Doug Fairbanks in "The Lamb" at the Avon, Pauline Frederick in "Double Crossed" at the Alhambra, and Marguerite Clark in "The Amazon," at the De Luxe.

YAZOO CITY

YAZOO CITY, Miss. (Special).—Yazoo Theater (George C. Caccum, manager). The theatrical season opened here Oct. 4 with "A Million Dollar Doll," playing to fair business. Billy (Single) Clifford in "Over There," Oct. 23; features of the show singing of Mae Collins, Madam song by Billy Clifford, and Master Frankie Harris as the black-face comedian. Fair business. Oct. 30, "Fair and Warmer." "Very Good Eddie," Nov. 3. Coburn's Minstrels, Nov. 8. "Cheating Cheaters," Nov. 18. Castellucci's Italian Band, the initial number of the Alhambra Lyceum Course, which is promoted by the King's Daughters, supported by the Young Men's Business Club of this place, was an excellent success, Oct. 22. There was a large attendance, and the evening was a musical treat seldom equalled here. If the numbers of the course to come prove as popular as did this number the course here this winter will prove to be the most successful ever conducted in this city, and the numbers to follow are full of promise.

The management of this theater is to be congratulated on having succeeded in closing contract for Artcraft and Paramount pictures, which means that the picture-loving people of this town will have the opportunity of seeing as good pictures as are usually shown in much larger towns. Star Theater (Mrs. J. B. Deroto, manager): A good line of pictures to fair business.

J. W. STOUT.

JACKSON, MISS.

JACKSON, MISS. (Special).—The Century Theater has been leased by E. V. Richards, Jr., and E. M. Clark of the Sanger Amusement company, with R. E. Ethridge as local manager, will run it as a motion picture and high-class vaudeville house, with a change of vaudeville twice a week, this not interfering with the regular road companies. "Nothing But the Truth," with a good company, played a well-filled house Oct. 23. "Fair and Warmer," Nov. 1; "Very Good Eddie," Nov. 5; Coburn's Minstrels, Nov. 9; Beauty Shop, Nov. 21; Al H. Wilson, Nov. 23, and "Ben Hur," Nov. 26-27.

ALBERT G. EYRICH.

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